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***Eva and the Angel of Death* — A Holocaust Remembrance Opera  
the Compositional Staging of Ritual as Memory**

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**by**

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## Dedication

*Eva and the Angel of Death* is dedicated to Eva Mozes Kor, on whom it is based. Though I only met her once (January 2019), her story and message impacted me to the core. Eva, may your story and message—with all Holocaust survivors'—be eternally told and retold.

“I hope, in some small way, to send the world  
a message of Forgiveness,  
a message of Peace,  
a message of Hope,  
a message of Healing.”  
— Eva Mozes Kor



## **Abstract**

### ***Eva and the Angel of Death* — A Holocaust Remembrance Opera the Compositional Staging of Ritual as Memory**

Thomas Benjamin Yee, D.M.A.

The University of Texas at Austin, 2020

Co-supervisors: Donald J. Grantham and Robert S. Hatten

As the world grows removed in time from the Holocaust, it becomes increasingly important to preserve and share the stories of those who survived its horrors. The contemporary Holocaust remembrance opera *Eva and the Angel of Death* presents the powerful story of Holocaust survivor Eva Mozes Kor, who, along with her twin sister Miriam, was subjected to sadistic medical experiments by Dr. Josef Mengele in Auschwitz. At the fifty-year anniversary of her liberation from the camp, Kor returned to Auschwitz and, to the surprise of many, announced to the world that she personally forgave the Nazis for what had been done to her. In the context of Holocaust remembrance, an opera like *Eva and the Angel of Death* contributes a unique ensemble of benefits, constituting an immersive memorial ritual that binds audiences together in a communal and aesthetic act of Holocaust remembrance. Eva Mozes Kor's story is then summarized and its public reception explored, including the controversy surrounding her decision to forgive. Then, the *Eva* opera is analyzed in music-theoretic detail at a variety of levels—including a quasi-Schenkerian tonal plan and in-depth analyses of two of the opera's pivotal arias. Of special

note is an array of six semiotic strategies employed throughout the opera to establish meaningful relationships in musical material across wide temporal spans and to encode in music nuanced psychological experiences of trauma and memory. The selected strategies covered include leitmotif, associative textural fields, textural stratification and collage, intertextuality, musical topics, and virtual agency, which connect this modern opera to time-honored techniques of musical semiotics. Logistical plans for the opera's premiere performances, surrounding programming, and organizational partnerships are presented—though the original performance schedule of an April 18-19 premiere was disrupted by the global outbreak of the COVID-19 pandemic. Finally, the investigation concludes with a philosophical reflection on the theme of forgiveness as espoused by Eva Mozes Kor, suggesting that forgiveness may constitute a productive orientation for future Holocaust remembrance efforts as the historical events transition into cultural memory. As Eva did decades after her trauma, the next generation must discern a path forward to carry their memorial task into the future.

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## **Chapter 1: Music of Holocaust Remembrance — Opera as Immersive Memorial Ritual**

Overview: This dissertation thoroughly examines the Holocaust remembrance opera *Eva and the Angel of Death*, with music composed by Thomas B. Yee and libretto written by Aiden K. Feltkamp, from various perspectives and with multiple methodologies. Chapter 1 surveys the history of Holocaust remembrance in American cultural memory and theorizes unique contributions that art—and operatic musical works in particular—provide to the task of Holocaust remembrance. Chapter 2 then summarizes the story of Holocaust survivor and educator Eva Mozes Kor as portrayed in the opera, probing the context and controversies surrounding her legacy and explicating the compositional architecture of the opera at a broad level. In Chapter 3, six semiotic strategies for musically encoding thematic meanings throughout the opera are presented, illustrated by copious examples and scholarship; Chapter 4 rigorously analyzes two of the opera’s pivotal arias through the music-theoretic lenses set forth in the previous chapter. This is followed by Chapter 5, which details plans for the opera’s production, organizational partnerships, and community impact (however, like many artistic performances scheduled for the year 2020, the original performance schedule of April 18-19 was disrupted by the global outbreak of the novel COVID-19 coronavirus disease, and at the time of this dissertation’s publication a rescheduled premiere date has not been finalized). Finally, Chapter 6 concludes the project by reflecting on points of potential resonance between the opera’s primary narrative themes of memory and forgiveness, suggesting that an orientation of forgiveness, as modeled by Eva Mozes Kor and theorized by scholars of forgiveness, may be a productive stance for Holocaust remembrance activities to take as the original generation of Holocaust survivors passes away and the next generation inherits their memorial task.



## 1.1 Can I get a Moral Witness? — Holocaust Remembrance and Cultural Memory

There is perhaps no historical event of the twentieth century that captures the cultural imagination and bears as much outsized influence as the Holocaust does today. Yet from the beginning it was not so; in the decade following World War II, the Holocaust as a genocide distinct from the war and its atrocities was not yet well understood or known by the name it eventually came to bear. Though broad historical facts of the death camps' purpose and conditions were known—documented by historians between 1961-1985—the survivors' subjectivity, what it *felt* like to experience the Holocaust firsthand, had not reached wide public awareness. In the United States, survivors who experienced the Holocaust directly were reluctant to bare their relatively fresh trauma to the public eye, due to goals of pursuing a 'new life' in the U.S. and the initial less-than-encouraging reception towards survivors who shared their stories. However, in the late twentieth century, Holocaust survivors emerged *en masse* to share their stories in what Jay Winter christens the 'memory boom.' The memory boom connected dispassionate historical knowledge to the phenomenology of trauma, providing affect and narrative emplotment to the Holocaust survivor's experience. Americans thirsted to understand what it was like, what it meant from the survivor's perspective. What caused this sea change in survivors' behavior and their surrounding cultural milieu? A number of preparatory factors, which shall be explored later, paved the way for this paradigm shift, resulting in a public receptive to the survivors' stories and finally willing to honor them and listen to what they had to say.<sup>1</sup>

As suggested by Winter's terminology, the concept of memory is core to the enterprise of Holocaust survivors telling their stories. "All narrative accounts of life stories," writes Nicola King, "are made possible by memory; they also reconstruct memory

1. Jay Winter, *Remembering War: The Great War Between Memory and History in the Twentieth Century* (New Haven, CT: Yale University Press, 2006), 27.

according to certain assumptions about the way it functions and the kind of access it gives to the past.”<sup>2</sup> During the memory boom, testimony of survivors was deemed invaluable as eyewitness links to recover the phenomenology of the Holocaust, otherwise locked in the inaccessible past; survivor accounts thus played a hybrid documentary and immersive role. Though survivors may otherwise have been reluctant to expose themselves and their stories to public scrutiny, they resolved to speak out from the belief that their very existence constituted a necessary reminder to the world that the Holocaust actually happened.<sup>3</sup> The testimony of every survivor stood as a public repudiation of any claim of Holocaust denial. In this way, the individual Holocaust survivor wielded great power to thwart the designs of the Nazis not once, but twice. “The Nazis,” writes James E. Young, “had intended the destruction of the Jews to be total: they were to have been removed from history and memory.”<sup>4</sup> During the memory boom, simply by forthrightly sharing their experience, survivors ensured that Hitler’s intended extermination—his ‘final solution’—would fail. This required generating as much empathy and identification as possible, particularly with non-Jews in the United States; since the Holocaust was not *American* history, survivors needed to share their stories to create a context for the Holocaust in United States culture.

The testimony of Holocaust survivors carries more than a historical or documentary burden, but also a great moral gravitas; Jay Winter’s account of Holocaust survivors as ‘moral witnesses’ is highly illuminating in this respect. A moral witness is an individual who testifies to experiencing acts of terrible evil and whose life has been shaped and defined by that reality. Moral witnesses, writes Winter, carry “our collective memory of

2. Nicola King, *Memory, Narrative, Identity: Remembering the Self* (Edinburgh: Edinburgh University Press, 2000), 2.

3. Marilyn Armour, “Meaning Making in Survivorship: Application to Holocaust Survivors,” *Journal of Human Behavior in the Social Environment* 20 (2010): 462.

4. James E. Young, “The Texture of Memory: Holocaust Memorials and Meaning,” *Holocaust and Genocide Studies* 4, no. 1 (1989): 74.

radical evil... as spokesmen for the injured and the dead, and in particular for those who suffer through war, political repression, and racial persecution.”<sup>5</sup> The act of moral witnessing is not an ethically neutral undertaking, a mere matter of establishing historical facts; the very telling of a survivor’s tale is a moral imperative, an indictment upon the societal forces that enabled the atrocity to occur. As moral witnesses, Holocaust survivors wield remarkable power, “viewed by others and by themselves as the possessors of a special aura derived from the authority of their experience,” emboldened to proclaim their stories.<sup>6</sup> This outcome of the memory boom continues to the present day, as it will until the last living Holocaust survivor has passed away. In the words of Alvin H. Rosenfeld, “the survivor now enjoys a greatly heightened public profile and carries about him an aura that solicits honor, respect, fascination, and no small degree of awe.”<sup>7</sup>

In communication theory, for each rhetor (in this context, a writer or speaker) there must also be one or more interpreters; only after the process of reception and interpretation has communication occurred. So, too, there is a “division of labor” within the Holocaust remembrance community between survivors, descendants of survivors, and invested individuals of all backgrounds; the role of non-survivors is to disseminate the stories of survivors, “either as heroic people who [survived the atrocities committed] or as haunted victims of the destruction.”<sup>8</sup> In memory studies, there emerges a crucial distinction between first-person lived experience and ‘cultural memory,’ which arises from the polysemous reception and interpretation of that experience in the wider culture. Storytelling is the prime mediator of cultural memory in human society throughout history,

5. Winter, *Remembering War*, 239.

6. Alan Mintz, *Popular Culture and the Shaping of Holocaust Memory in America* (Seattle: University of Washington Press, 2001), 13.

7. Alvin H. Rosenfeld, “The Americanization of the Holocaust,” *Commentary* 99, no. 6 (1995): 4.

8. Henry Greenspan, *On Listening to Holocaust Survivors: Recounting and Life History* (Westport, CT: Praeger Publishers, 1998), 52.

allowing each individual to build on the wisdom of prior generations in dialogue with a cultural body of knowledge, values, attitudes, and meaning-making resources.<sup>9</sup> In Holocaust remembrance, the survivor presents his or her narrative and interpretation of that narrative—but it ultimately falls to listeners to determine how the survivor’s story will be understood, memorialized, and retold. Nicola King expands: “It is not only a question of how and what individuals remember and how they represent their memories, but also what might be termed a cultural struggle over the construction and meanings of memory within culture, the ways in which we construct the very means and possibility of remembering.”<sup>10</sup> While the historical facts surrounding the Holocaust period are not in great dispute, fiery debates over the meaning and moral lessons of the Holocaust continue to flare. As lived experience becomes cultural memory, the authorial voice of the survivor loses its controlling stake in how the story is understood.

It is clear why study of cultural memory in Holocaust remembrance is of the utmost importance: only the generation of Holocaust survivors has direct access to the relevant lived experience. All subsequent Holocaust memorials, museums, artworks, retellings, and analyses enacted by individuals other than the original survivors fall in the domain of cultural memory. In other words, soon cultural memory will be the *only* means of accessing the Holocaust period, and the memory boom’s privilege of hearing directly from living moral witnesses will be lost. Survivor recordings and memoirs will no doubt remain accessible, but they risk losing a significant measure of immediacy and *liveness* as viewers become temporally removed from the survivor generation. As the Holocaust passes into cultural memory, historical events and survivor testimony will become networked with a diverse web of other meanings, cultural interests, and moral messages. This result is

9. Aleida Assmann, *Shadows of Trauma: Memory and the Politics of Postwar Identity*, trans. Sara Clift (New York: Fordham University Press, 2016), 178.

10. King, *Memory, Narrative, Identity*, 5.

inevitable—even desirable—to bridge the cultural-historical gap to future generations and remain relevant. The politics of cultural memory will play out as each generation wrestles to connect the stories of the Holocaust to its own context. Writes Alan Mintz: “engagement with the Holocaust is always mixed up with ulterior motives. ... This is not a truth that is unique to the Holocaust. Any kind of altruistic or idealistic commitment, ... is invariably a tangled knot of personal needs and larger ideals.”<sup>11</sup> The necessity of this process does not equate to smoothness or ease; as shall be seen, controversies over modern representations of the Holocaust are frequently dramatic and divisive. As Jay Winter concludes on moral witnessing and cultural memory:

Moral witnesses speak to us from the other side of a veil. They have seen radical evil and have returned to tell the tale. They embody memory of a certain kind, and remind us that remembering the cruelties of the past is not a choice but a necessity. They are part of the archive. They demand that we face them. Their plea for recognition, for active knowledge, or acknowledgement, is at the heart of the memory boom.<sup>12</sup>

As the center of the memory boom is the subjectivity of survivors’ experiences of trauma, a multimedia approach is necessary to facilitate empathy, identification, and a deep personal connection to a survivor’s story. As shall be seen, art in various media and genres plays a pivotal role in constructing the memory archive of these moral witnesses.

## **1.2 Theorizing Holocaust Remembrance Art**

Survivor experience—and its subsequent retelling—holds a clear foundational place in the discipline of Holocaust remembrance. Without it, there would be no historical bedrock to analyze, interpret, or remember. Nonetheless, the shift from lived experience to

11. Mintz, *Popular Culture and the Shaping of Holocaust Memory in America*, 169.

12. Winter, *Remembering War*, 271.

cultural memory necessitates a broader, multivalent spectrum of memorial activities and questions. For example, what is the proper role of aesthetics and the fine arts in Holocaust remembrance? What unique contributions do artistic disciplines such as literature, film, music, architecture, design, and the performing arts each provide to the field of Holocaust remembrance? The remainder of this chapter will theorize a robust account of Holocaust Remembrance art and its capacity to enshrine survivor stories in cultural memory.

One barrier encountered by early survivor testimony was the limitation of a straightforward narrative to convey the enormity of the atrocities suffered. On the one hand, some survivors believed the Holocaust experience would remain forever ineffable to non-survivors, consigning it to a hazy, proximal status in cultural memory. On the other hand, others in the Holocaust remembrance community have turned to media and the arts to expand the testimonies' meaning-making resources and bridge the phenomenological gap between survivors and non-survivors to a greater extent. "Art," writes Dora Apel, "illuminates traumatic experience through the sideways glance, allowing the viewer to apprehend what can only be shown indirectly, allusively and in sometimes surprising ways."<sup>13</sup> In other words, art may provide a window into psychological trauma that reaches beyond the limits of prosaic language to communicate. Just as survivors likely did not process their experience of trauma via propositional sentences in the moment, listeners are unlikely to connect to the phenomenological experience of the survivor's suffering through historical writing alone, no matter how vivid. However, the project of Holocaust remembrance requires subjective identification and empathy with the survivor's unique experience as an individual. Cultural memory bears a dual task, preserving and recalling historical knowledge while also reanimating it in a fresh, non-clichéd way that engages

13. Dora Apel, *Memory Effects: The Holocaust and the Art of Secondary Witnessing* (New Brunswick, NJ: Rutgers University Press, 2002), 3.

relevant contemporary issues. Aleida Assmann excellently expresses the contribution of the arts in this regard: “The arts play an important role in this renewal to the extent that they make important cultural contributions to the preservation of truth through exhibitions, texts, and film. By developing insightful and provocative approaches to representing the past, artists can broaden the historical imagination.”<sup>14</sup> The arts catalyze audience imagination to transcend subjective gaps unbridgeable by historical language alone.

The arts excel at crafting meaningful, affective (and effective) aesthetic experiences through conventionally-encoded homologies with their intended subject matter. The unique specialty of the arts is phenomenology, or the ‘what-its-like’ to experience events as a human agent. This addresses the ineffability dilemma of Holocaust testimony, as eloquently articulated by Jay Winter: “Can anyone get their mind around the ten million dead of the Great War, before turning to the six million Jews? Are we capable of comprehending killing on this scale?”<sup>15</sup> Perhaps the macro-scale of the Holocaust’s suffering is incomprehensible—but the micro-perspective of a single life and experience is more easily communicated and understood. Winter acknowledges that the effort to understand such gargantuan, gruesome realities requires visual artists, writers, poets, composers, sculptors, and architects to employ all available aesthetic resources to convey as much as possible. Indeed, many landmarks that fueled the memory boom and moved Holocaust awareness from the periphery to the center of American cultural life were artworks (whether fine art or popular culture)—especially literature, film, and architecture. Holocaust remembrance art thus has a powerful pedigree.

During the memory boom, two Holocaust survivors’ accounts became especially prominent; significantly, both were written and presented in literary-artistic form. *The*

14. Assmann, *Shadows of Trauma*, 213.

15. Jay Winter, “The Great War and Jewish Memory,” *European Judaism: A Journal for New Europe* 48, no. 1 (Spring 2015): 5.

*Diary of a Young Girl* (1947; also known as *The Diary of Anne Frank*) was one of the earliest Holocaust memoirs to rise to prominence in the United States—interestingly, about a deceased victim rather than a survivor—followed by Elie Wiesel’s memoir *Night* in 1960. Even given their early composition, *The Diary* was not widespread in popularity until the 1959 American movie adaptation, and *Night* was not widely read until the late 1970s. Key to these books’ success is their carefully-crafted aesthetic arrangement, artistically selecting aspects of the survivor experience to emphasize or eliminate. Wiesel’s book is crafted in evocative, poetic language, and is arranged with *Dawn* and *Day* in a trilogy structure reflective of Jewish religious traditions; doubtless, Wiesel’s literary skill contributed to the lasting power of his book. Anne Frank’s account is unique in that it takes the form of a diary, adapted and excerpted from the living girl’s own words. The diary format allowed her story to transcend history and “create a bridge of empathic connection, even identification, between the fate of European Jewry and ordinary American readers who had no ethnic or religious link to the victims and often no knowledge whatsoever of the event itself.”<sup>16</sup> At the same time, the account was carefully edited to downplay Anne’s Jewish identity, references to Jewish religious practices, and her romantic-sexual musings as an adolescent young woman. This showcases the tradeoffs necessary in artistic adaptation; the diary’s universal appeal was attained at the cost of individual hallmarks of Anne’s identity. This is neither inherently laudable nor abhorrent, but rather points to the difficult aesthetic decisions that are an intrinsic part of the creative process.

Perhaps the most impactful artistic medium for Holocaust awareness in the United States was film and television, especially the NBC mini-series *Holocaust: The Story of the*

16. Mintz, *Popular Culture and the Shaping of Holocaust Memory in America*, 17.



*Family Weiss* (1978) and Steven Spielberg's film *Schindler's List* (1993).<sup>17</sup> Dora Apel credits *Holocaust* with bringing the Holocaust into the "general American mainstream."<sup>18</sup> Survivor Eva Mozes Kor cited *Holocaust* as the decisive catalyst for her speaking out about her story. Apel also praises the "huge success and passionate debate" sparked by *Schindler's List*,<sup>19</sup> and Alan Mintz calls the film "the most significant instrument in the diffusion of Holocaust education."<sup>20</sup> Spielberg's film, in particular, stands as an indicator of a shift from first-person survivor accounts to stories about rescuers, sympathetic bystanders, and those titled 'Righteous Among the Nations' like Oskar Schindler. Indeed, one critique leveled at *Schindler's List* is the general lack of agency of Jewish characters within the film—even the Jewish deuteragonist Itzhak Stern. This focus on rescuers over survivors Mintz and Rosenfeld critique as a 'typically' American perspective, risking the obstruction of the Holocaust's tragic reality through its emphasis on redemptive potential. Why did film and television media hold such particular sway over the popular culture? According to Jay Winter, film does not instruct nor educate so much as it ministers; "it challenges conventional categories of thought; it moves the viewer."<sup>21</sup> This virtue holds true for other art forms as well.

The above examples provide clear evidence of artworks' impact on Holocaust remembrance; another angle worthy of discussion is the degree to which artistic concerns shape Holocaust memorials and museums. Indeed, Holocaust memorials and many elements of a museum's design simply *are* artworks, arranged and curated in aesthetically intentional ways. Thus, Holocaust memorials and museums illustrate most of all the

17. Also worthy of note are Claude Lanzmann's documentary *Shoah* (1985), Roberto Bernigni's *La vita è bella* (1997), and Alan J. Pakula's film *Sophie's Choice* (1982). For space, only *Holocaust* and *Schindler's List* are covered here.

18. Apel, *Memory Effects*, 15.

19. *Ibid.*, 17.

20. Mintz, *Popular Culture and the Shaping of Holocaust Memory in America*, 34.

21. Winter, *Remembering War*, 187.

intersection of the arts and cultural memory. James E. Young writes: “public memory of this or any historical period begins in a culture’s repertoire of forms and eventually finds closure in the public’s response to the current world in light of a monumentalized past. In their iconographic, architectonic, and textual organization, Holocaust memorials reflect particular kinds of political and cultural knowledge even as they shape the understanding future generations will have of this time.”<sup>22</sup> Holocaust memorials draw on meaningful artistic forms at the time of their creation, which in turn communicate cultural understandings of the past to audiences of the future. Two examples exemplify art’s impact in shaping the aesthetics of remembrance: the Berlin *Memorial to the Murdered Jews of Europe* and Yaffa Eliach’s *Tower of Faces* displayed in the Washington D.C. United States Holocaust Memorial Museum.

On a personal note, the Berlin *Memorial to the Murdered Jews of Europe* (Figure 1.1) sparked the author’s interest in Holocaust studies and creating Holocaust remembrance artwork while visiting the city during a jazz study abroad program. Seated in the midst of the bustling city, the thousands of concrete *stelae* of various heights, recalling graveyard headstones, is a striking and powerful monument to the millions of Holocaust victims. That the memorial is embedded in the heart of Germany’s capital city heightened, in the author’s interpretation eleven years ago, the intense remorse and penitence concerning the Holocaust often expressed by German citizens today. However, aesthetic interpretation is never straightforward, and differing understandings abound—some quite critical of the German monument. “The monument,” writes Jay Winter, “a stone’s throw from the new Reichstag and from Hitler’s bunker, is unavoidably part of the story of Germany reborn.”<sup>23</sup> In other words, the very architectural choice that indicates repentance to some

22. Young, “The Texture of Memory,” 63.

23. Winter, *Remembering War*, 31-32.

communicates recalcitrance to Winter and others, as if the Holocaust is buried in Germany's past, which has now risen Phoenix-like from the ashes of anti-Semitism. In this reading, the 'New Germany' refuses adequately to bear the *mea culpa* of the Third Reich.

Figure 1.1: *Memorial to the Murdered Jews of Europe* | Berlin, Germany



For a second, less controversial example, Yaffa Eliach's *Tower of Faces* (Figure 1.2) constitutes a powerful aesthetic display in the United States Holocaust Memorial Museum, supporting its overall historical and educational narrative. Eliach compiled more than six thousand photographs of her hometown Ejszyszki from before the Holocaust began, preserving the lifestyle and culture obliterated by the Nazis in visual form. Edward T. Linenthal describes the town's residents as "[dying] a double death," deprived first of life and then of perpetual memory (had Eliach not excavated their photographs).<sup>24</sup> Eliach arranged 1,500 photographs in a three-story vertical tower under which museum patrons

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24. Edward T. Linenthal, "The Boundaries of Memory: The United States Holocaust Memorial Museum," *American Quarterly* 46, No. 3 (September 1994): 415.

must pass. Of course, there is neither time nor space for visitors to view every photograph; that is not the point. Rather, it is the sheer aesthetic, visual impact that communicates most powerfully to viewers. “The tower is powerful space,” Linenthal writes, “because life is present there, in marked contrast to the sense of death in the rest of the museum.”<sup>25</sup> While a series of museum plaques could painstakingly explain what pre-Holocaust life was like, it could not convey the immediacy and reality of loss as effectively as Eliach’s collection. Cindy Miller, the exhibit’s project director at the time, believed the *Tower of Faces* was essential to personalize the story of the Holocaust’s victims, who would empathize with the loss of the ordinary lives depicted in Eliach’s artwork.<sup>26</sup> Linenthal concludes: “Photographs help visitors realize that Holocaust victims were ordinary people before they were Holocaust victims. They reduce the space between the living and the dead.”<sup>27</sup>

25. Ibid., 417.

26. Ibid., 416.

27. Ibid., 428-429.



Figure 1.2: Yaffa Eliach, *Tower of Faces* | United States Holocaust Memorial Museum, Washington, D.C.



As the numerous examples covered thus far demonstrate, art plays a crucial part in the mission of Holocaust remembrance. Art communicates phenomenological and psychological realities of traumatic experience where prosaic language falls short. Compelling works of art like *Schindler's List* or *Tower of Faces* have enormous impact and move audiences to experience empathy towards Holocaust victims and survivors. The fundamental practice of memorialization through monuments and museums intrinsically involves artistic and aesthetic decisions—often with controversial and polysemous implications. As Aleida Assmann evocatively expresses: “Art not only is a stand-in portrayal of memories but, ... it can also act as a social trigger for the release of blocked memories. ... With the help of art, private recollection is becoming part of social and cultural memory, and the memory of individuals and the memory of the collective are further coming into contact with one another and finding new points of intersection.”<sup>28</sup>

### **1.3 Why Holocaust Remembrance Music? — Memory, Ritual, and Immersion**

Thus the fine arts powerfully contribute to the goal of Holocaust remembrance. However, this investigation focuses on a Holocaust remembrance opera, raising the questions: why music? And why opera? Literature, film, and memorial architecture have played fairly informational, educational roles; the contribution of performance arts like theatre, dance, and music may seem more opaque. The ensuing argument positions music of Holocaust remembrance at the crucial intersection of memory, ritual, and immersion.

As mentioned previously, storytelling is the primary method for passing cultural memory from one generation to the next. “Stories, and the tradition they convey,” writes Henry Greenspan, “are thus only truly known when they are retold.”<sup>29</sup> When storytelling

28. Assmann, *Shadows of Trauma*, 184.

29. Greenspan, *On Listening to Holocaust Survivors*, 148.

is embedded in meaningful, communal cultural practice, the result may be termed ‘ritual,’ allowing the story to transcend boundaries of space and time. Explicating the concept of cultural memory, Assmann offers participation in communal rituals as key to moving from individual to cultural memory.<sup>30</sup> In the context of ritual group retellings, the lived experience of the individual is transfigured into a corporate identity, a sacred text, and a foundational metanarrative. Public memorials and monuments—such as the Berlin Holocaust Memorial—facilitate this ritual function, “[remaking] memory in the image of [a community’s] ideals.”<sup>31</sup> Ritual remembrance actively joins communities in solidarity with moral witnesses against the corrosive flow of time, standing as “durable evidence against the forgetfulness of history and the resistance to accountability, despite the tricks of memory that call into question the absolute verity of testimony.”<sup>32</sup> And in keeping the memory of Holocaust survivors alive, communities also breathe new life into their stories—especially through the arts. The ritual community must discern an entry point to bridge its own communal interests and the story that is retold; in other words, it attempts the task of immersion, of representing the narrative so that the survivor’s story becomes, in a non-trivial sense, their own. Thus a life’s story may outlive a single lifetime: “it may be that only by attempting to enter into survivors’ struggle for and against words... we *can* approach what those words seek, and by themselves fail, to convey.”<sup>33</sup> Through immersion, audiences closely identify with the narrative’s subject, seeking to empathize with facets of the individual’s phenomenological experience. “Witnesses are guides to an experience most of us never have to face,” writes Winter, “...they establish not only a set

30. Assmann, *Shadows of Trauma*, 177.

31. Young, “The Texture of Memory,” 74.

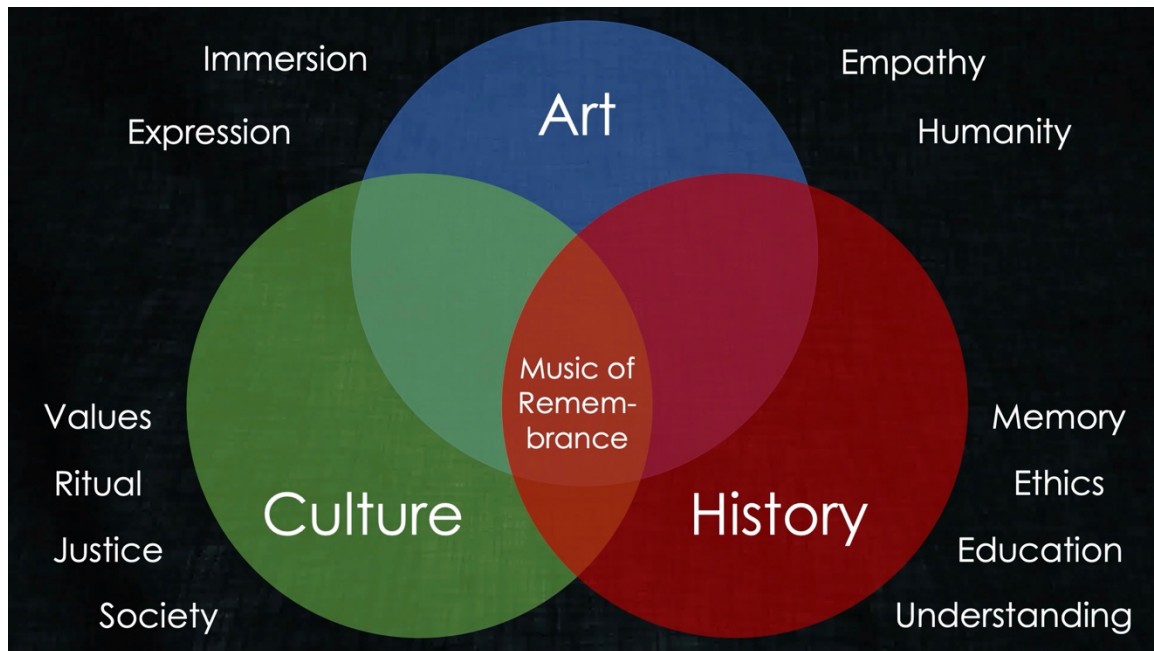
32. Apel, *Memory Effects*, 12.

33. Greenspan, *On Listening to Holocaust Survivors*, 6.

of facts, but what it felt like to be marked indelibly by them.”<sup>34</sup> Ritual, immersion, and memory intersect in music of Holocaust remembrance.

To illustrate, Figure 1.3 diagrams the intersection of these three domains:

Figure 1.3: Holocaust remembrance music: ritual, immersion, memory



Ritual, immersion, and memory are respectively nested under the broader domains of culture, art, and history. In reverse order, history is the domain of memory and education, accurately preserving events of the past; the arts excel at bridging history and culture, catalyzing immersion in human story and empathy for the emotions and psychology of another; culture focuses on social values and justice in the present, building communities around shared rituals informed by lessons from the past. Musical performance art—especially opera—exemplifies the intersection of these three domains, occupying a niche that other art genres do not fit as well, due to its embodiment, liveness, and immersiveness.

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34. Winter, *Remembering War*, 241.



As an embodied art form like dance, opera is better-suited to staging communal ritual observance than a film screening, as it enacts its narrative in real space and time. As its drama unfolds directly before the audience, opera also bears greater liveness and immediacy than a museum or memorial, which create a more detached, objective air. Music, the signature feature of opera relative to other theatrical art forms, expertly weaves an aura of total immersion, conveying subjective, emotional, and psychological truths of a character's perspective in addition to portraying the narrative's external events. Opera's power lies precisely in its harmonious marriage of music, text, theatrical, and visual components—transcending each individual medium in an artwork that is at once more than music, more than text, more than theater. An opera like *Eva and the Angel of Death* situates listeners firmly in the psyche of its subject, inviting a community to experience empathetically each action, emotion, and decision of the agent as if it were their own. Art constitutes the bridge that melds history and culture in a provocative and compelling way.

Holocaust remembrance opera (or, alternatively, unstaged dramatic cantata) possesses a pedigree of precedents including works by composers no less eminent than Arnold Schoenberg. Schoenberg's *A Survivor from Warsaw* (Op. 46, composed 1947) is a cantata for narrator, men's chorus, and orchestra conveying the story of a survivor from the Warsaw Ghetto during the Holocaust. The scene depicts Nazi authorities rounding up Jews from the ghetto for transport to the death camps; at the cantata's climax, the detainees sing the *Sh'ma*, the Jewish profession of faith, in unified resistance. Significantly, Schoenberg specified that the narrator was to be rhythmically precise, but never sing a pitch; in this way, Schoenberg distinguishes the narrative strata of lived experience (the prosaic narrator) and cultural memory, or its immersive re-enactment (the cantata's music, via chorus and orchestra). Though Schoenberg emigrated to the United States before the Holocaust began in earnest, another composer, the Polish Mieczyslaw Weinberg,

composed a Holocaust remembrance opera as a survivor of Auschwitz itself. Weinberg's *The Passenger* (composed 1986; libretto by Alexander Medvedev) adapts Zofia Posmysz's novel of the same name; significantly, even as a survivor, Weinberg chose not to depict his own experience in the camp. Rather, the opera follows the parallel and contrasting stories of Liese, a Nazi guard in the Auschwitz camp, and Marta, one of its Jewish prisoners who is under Liese's oversight. Focusing on the unique experiences of two individuals, *The Passenger* showcases the potential of opera to immerse audiences into the phenomenology of a particular perspective. For a current example of Holocaust remembrance opera other than *Eva*, 89-year-old Holocaust survivor Harry Bialor composed *The Uprising of the Warsaw Ghetto* (premiered 2019 in New York City) explores tragic and oppressive conditions in the Polish capital during its occupation by Hitler's forces. Similarly to Schoenberg's *A Survivor from Warsaw*, Bialor's work focuses on Polish Jews' resistance against deportation to the death camps—though the events in Bialor's opera are considerably more forceful in opposition. Though the opera ends with a message of hope and vision of the emerging Jewish nation of Israel, the Warsaw Ghetto Uprising itself is another tragic event of the Holocaust, ending with the destruction of the ghetto and the death of 300,000 Polish Jews. Though further examples could be brought to bear, these three musical works (particularly the Schoenberg) are prominent examples of Holocaust remembrance music that engages with various perspectives of Holocaust experience.

One specific consideration especially illustrates the advantages of an opera like *Eva* and *the Angel of Death* in the project of Holocaust remembrance. Holocaust scholars have remarked that the “rarity of women's voices is striking in the contemporary discourse about the Holocaust,” despite a profusion of memoirs written by women survivors.<sup>35</sup> There are

35. Sara R. Horowitz, “Women in Holocaust Literature: Engendering Trauma Memory,” in *Women in the Holocaust*, ed. Dalia Ofer and Lenore J. Wetzman (New Haven, CT: Yale University Press, 1998), 369.

doubtless societal factors influencing the preference of men's accounts as central over women's, including the continued male domination of the Holocaust Studies field;<sup>36</sup> however, the distinction between historical fact and subjective trauma retold in cultural memory may suggest a path forward. Holocaust survivors create meaning in their narratives in three ways: 1) selective memory, or those events the survivor chooses to remember (and not others); 2) selection of events to tell and meaningfully convey to the audience; and 3) narrative emplotment, selecting a proper rhetorical strategy, structure, tone, and order for the selected events.<sup>37</sup> Thus, the retelling of an individual's experience *as that individual chooses to remember it* is an indispensable step towards authentic and equal representation. Writes Pascale Bos: "What survivors select therefore reflects *their version* of reality, filtered in part through the changing lens of trauma (that what cannot be told), time (bringing both aging and the possibility for reflexive distance), the psychological process of self-preservation, and the narrative conventions of that process. ... In their (written or spoken) testimony, survivors reconstruct some of their own meaning."<sup>38</sup> Just as women survivors' perspectives have been relatively excised through the silence of their untold stories, the genuine remembering of a woman's narrative as she chooses to arrange and present it constitutes the *envoicement* of her memory of trauma.

The phenomenological dimension of memory—encompassing social, emotional, psychological, and spiritual aspects—is key to engaging in 'gendered' Holocaust remembrance. Bos presents a concept of gendered memory: "Gender plays a role as it inflects the memory of these war experiences (women and men tend to emphasize different *kinds* of experiences in their process of remembering), and gender plays a role in how men

36. Pascale Rachel Bos, "Women and the Holocaust: Analyzing Gender Difference," in *Experience and Expression: Women, the Nazis, and the Holocaust*, eds. Elizabeth R. Baer and Myrna Goldenberg (Detroit, MI: Wayne State University Press, 2003), 24.

37. *Ibid.*, 31.

38. *Ibid.*, 31.

and women narrate, how they write and speak about their memories of the experiences.”<sup>39</sup> Rejecting as misleading attempts to essentialize a single, generalized ‘female survivor’ experience—complete with unique vulnerabilities and survival skills—Bos nonetheless affirms that, as humans acculturated into society, Holocaust survivors are implicitly influenced by gender norms that shape their memory and narrative. For example, without claiming that women are essentially more relational than men, Bos’ account of gendered memory explains how women socialized into traditional gender norms may selectively emphasize relationships aiding survival in the camps.<sup>40</sup> In this context, common themes in woman survivors’ accounts may be explored—without gender essentialist conclusions.

Myrna Goldenberg identifies connectedness, nurturance, and caregiving as themes common to three women survivors’ memoirs that did not similarly feature in prominent men’s narratives.<sup>41</sup> As alluded to previously, these women may have chosen to emphasize strength drawn from their intra-camp relationships due to gendered values placed on women’s relationality. *Eva and the Angel of Death* foregrounds bonds between female friends and family members that embody each of these three factors at various points—Eva Mozes Kor with her twin sister Miriam in Auschwitz, and with her friend and fellow survivor Dorothy after liberation. By presenting Kor’s story consistently with how she chose to remember it (in memoir, interview, and documentary form), *Eva* engraves Kor’s unique voice, as a Holocaust survivor who is also a woman, on the cultural memory archive. Greater representation of the stories of women survivors, such as Kor, “will greatly enhance our understanding of the diversity and complexity of experiences during the

39. Ibid., 33.

40. Ibid., 36.

41. Myrna Goldenberg, “Memoirs of Auschwitz Survivors: The Burden of Gender,” in *Women in the Holocaust*, ed. Dalia Ofer and Lenore J. Weltzman (New Haven, CT: Yale University Press, 1998), 336.

Holocaust.”<sup>42</sup> It is not enough simply to tell women survivors’ stories or publish their memoirs; a maximally immersive art form like opera affords a window into the phenomenological qualities that make women survivors’ experiences unique. Notable predecessors such as Mieczyslaw Weinberg’s *The Passenger*—which portrays the contrasting perspectives of two women, a guard and a prisoner at Auschwitz—testify to the potential success of realizing women survivors’ experiences in artistic form. Through ritual participation via immersive operatic art, audiences may come to identify deeply with women survivors’ particular experiences, challenges, and virtues.

When listening to Holocaust survivors, there is a temptation to mistake the curated story for the whole story, the pithy moral lesson for the individual’s actual life. “Celebrating survivors’ ongoing lives, we tend to ignore their ongoing deaths,” Greenspan reflects, adding that, conversely, “focusing on survivors’ ongoing deaths, we miss the vitality of their ongoing lives.”<sup>43</sup> *Eva and the Angel of Death* tells Kor’s narrative in a way that demonstrates that her story did not end when the concentration camps were liberated; by portraying the full trajectory of a life, the opera encapsulates Holocaust remembrance as an ongoing enterprise that brings together past, present, and future in a sweeping, intensely immersive undertaking. As Assmann writes: “We need historians to reconstruct this past for us, and we need artists to put it in concrete terms.”<sup>44</sup> As the task of Holocaust remembrance moves from lived experience to cultural memory, Holocaust remembrance art necessarily plays a vital, elevated role, reimagining and reinvigorating survivors’ stories anew for each generation. A multidisciplinary coalition is necessary to succeed; as Alan Mintz eloquently concludes:

42. Dalia Ofer and Lenore J. Weitzman, “Introduction: The Role of Gender in the Holocaust,” in *Women in the Holocaust*, ed. Dalia Ofer and Lenore J. Weitzman (New Haven, CT: Yale University Press, 1998), 16.

43. Greenspan, *On Listening to Holocaust Survivors*, 169.

44. Assmann, *Shadows of Trauma*, 215.

We live in an age in which the Great Archive of the Holocaust is being established.

It will encompass the testimonies of the survivors and the documents of the ghettos; the museums and the memorials; the assiduous research of historians, psychologists, and literary critics; the thoughts of philosophers and theologians; the artistic responses of writers, painters, musicians, and liturgists; and, of course, the artifacts of popular culture. Even after the broad public fascination with the Holocaust wanes, the Archive will stand, and, one hopes, be augmented by future generations.<sup>45</sup>

Though this investigation will now proceed into a deep analysis of the *Eva and the Angel of Death* opera, primarily addressing specifically musical concerns, this chapter's discourse on the contributions of art and music to the task of Holocaust remembrance serves as an ever-present frame, providing a *raison d'être* for the enterprise of music of Holocaust remembrance. As Holocaust awareness transitions from lived experience to cultural memory, the arts must play an ever-expanding part, re-presenting the stories of Holocaust survivors with ingeniously immersive and emotionally persuasive creativity.

45. Mintz, *Popular Culture and the Shaping of Holocaust Memory*, 186.

## Chapter 2: Operatic Architectures — Narrative, Libretto, and Compositional Plan

### 2.1 Choosing Eva's Story

*Eva and the Angel of Death* presents the powerful story of Holocaust survivor Eva Mozes Kor, who, along with her twin sister Miriam, was subjected to sadistic medical experiments by Dr. Josef Mengele in Auschwitz.<sup>46</sup> As identical twins, Eva and Miriam caught Mengele's eye for study and were torn from their family at the Auschwitz selection platform. Despite falling ill as a result of Mengele's injections and declared as having only two weeks left to live, Eva redoubled her determination to survive and be reunited with her sister—a hope fulfilled when the camp was liberated by Russian soldiers in 1945. Despite the twins' promise never to be separated again, medical complications related to Josef Mengele's experimentation took Miriam's life in 1993. Together with other factors, Miriam's death reawakened Eva's desire to discover the truth concerning what Mengele had done to her and the other 'Mengele twins.' Eva interviewed Dr. Hans Münch, a Nazi doctor stationed at Auschwitz; the remorseful Münch did not know any details about Mengele's activities, but instead testified about the selection process and details of the gas chambers. At the fifty-year anniversary of Auschwitz's liberation, Kor returned with Münch and announced to the world that she personally forgave the Nazis for what had been done to her. In 1995, Eva founded the CANDLES Holocaust Museum and Education Center in Terre Haute, Indiana, with a mission to prevent prejudice and hatred through Holocaust awareness. Until her death on July 4, 2019, Eva was an active speaker, community leader, champion of human rights, Holocaust educator, and forgiveness advocate.

46. For Kor's full story, see her memoir *Surviving the Angel of Death: the True Story of a Mengele Twin in Auschwitz* (Indianapolis: Tanglewood Publishing, 2011) and the CANDLES Holocaust Museum website [candlesholocaustmuseum.org](http://candlesholocaustmuseum.org). The opera is adapted with permission from these sources.

Choosing the story and subject matter for any opera is difficult—even more so for a work of Holocaust remembrance art. The community of Holocaust survivors, educators, and descendants of survivors is vibrant and active, especially in the arts. Eva’s Declaration of Amnesty—given at the fifty-year anniversary of Auschwitz’s liberation—and subsequent forgiveness advocacy sparked controversy in the Holocaust awareness community, many of whom vocally disagreed with her decision. Though Eva specifically spoke only as an individual and was clear that her forgiveness did not preclude the administration of justice and future genocide prevention, many other Holocaust survivors and educators critiqued Eva’s approach as misguided. In acknowledgement of this reality, *Eva and the Angel of Death* portrays Eva’s story as one particular survivor’s Auschwitz experience and its long-term aftermath as a unique perspective worth preserving, especially as the Holocaust grows temporally distant. Thus, her experience is portrayed in the opera as descriptive rather than prescriptive. For a contrasting Holocaust remembrance artwork featuring an Auschwitz victim who considers but ultimately rejects forgiveness, Mieczyslaw Weinberg’s *The Passenger* is an essential recommendation, ending with Marta’s resolute words: “If one day your voices should . . . fall silent, then we are all extinguished. I hear you: ‘Do not forgive them, never ever.’ . . . I swear, I swear I will never, I will never forget you.” The telling of one survivor’s story must not be construed as a silencing of others’ stories; even as *Eva and the Angel of Death* celebrates Eva’s decision, the Holocaust remembrance community must validate all survivors’ responses.

## **2.2 Crafting the Libretto**

In October 2018, the composer posted an international call through librettist networking websites, social media groups, and mailing lists to select a writer for the opera’s libretto. To motivate competitive submissions, a sizable cash commission was offered, and



the call highly encouraged previous experience writing on a Holocaust or World War II period subject matter. The call received more than thirty submissions from professional or graduate student applicants in a variety of career stages; out of these, New York-based librettist Aiden K. Feltkamp's portfolio resonated most strongly with *Eva and the Angel of Death* project. Aiden's one-act opera *Silver and Stars* explores the protagonist Cal's Jewish identity upon discovering that his father was a Holocaust survivor, with flashbacks to his father's experience; Aiden's full-length opera *Ghost Variations* highlights issues surrounding mental illness through the story of Robert and Clara Schumann, bearing similarities to Eva's post-traumatic experience in the aftermath of Auschwitz. In addition to this relevant writing experience, Aiden's writing style stood out for its concision—delivering nuanced emotional and narrative content in few words—and vivid poetic imagery portraying psychological reality. Aiden was thus the ideal librettist for the project.

The collaborative creative process with Aiden from January to June 2019 was as obstacle-free and artistically satisfying as a composer could hope for. Aiden delivered libretto drafts in a timely manner and was receptive to necessary adjustments for narrative or musical reasons. For example, when the opera project was denied permission to include Rina Kor, Eva Mozes Kor's daughter, Aiden reworked the libretto with a creative and elegant solution that required little change to the music already composed for those scenes. The opera's libretto is remarkably concise and dense, spanning a modest twenty-four pages; its arias reveal special poetic economy, often consisting of one or two stanzas for a three-to-five-minute aria. *Eva* is structured in two acts; the first takes place in 1944-1945 in Auschwitz, and the second in 1993-1995 visits Munich, Germany; Terre Haute, Indiana; and returns in the finale to Auschwitz. Act I follows themes of separation and survival, tracing Eva's and Miriam's arc from the selection platform to eventual liberation from

Auschwitz, while Act II explores the long-term psychological impact of Eva's experience.

Below is the synopsis of *Eva and the Angel of Death*, provided by the librettist:

#### Act I, June 1944 – January 1945

Scene 1: Eva, Miriam, and Jaffa Mozes try to stay together on the arrival ramp at the Auschwitz death camp as the SS officers direct the new prisoners to the left and right. Dr. Josef Mengele, who's overseeing the new arrivals, identifies Eva and Miriam as identical twins and has the SS Officer separate them from Jaffa.

Scene 2: Eva and Miriam settle into the twins' barracks, where they find dead children in their showers. When Miriam wonders what has become of their family, and what will become of them, Eva promises her that they'll get out alive and together.

Scene 3: Six months later, Eva and Miriam go through the daily torture of Mengele's experiments. He waxes poetic on the future of the human race as he and the SS Officer carry on their research.

Scene 4: When Eva gets sick from this round of experiments, she's sent to die in the infirmary. The SS Officer refuses even to feed Eva. Eva renews her determination to survive and be reunited with her sister Miriam.

Scene 5: Separated from Eva, Miriam believes that they'll both die. But Eva survives and is reunited with Miriam as the Soviet Red Army soldiers liberate the camp. The sisters promise never to be separate again.

#### Act II, 1993 – January 1995

Scene 1: Eva, emotionally lost after Miriam's death, returns to Germany to speak with Dr. Hans Münch, a former Auschwitz doctor, in an attempt to learn more about Mengele's experiments. While on the flight, she experiences a panic attack and imagines that Mengele is on the plane with her.

Scene 2: Eva is calmer as she interviews Dr. Münch, who is truly repentant for his part in the Holocaust. Moved by his regret, Eva contemplates giving Dr. Münch the gift of her forgiveness. She tells her friend, Dorothy, of this plan and the woman disagrees, explaining that the other survivors will be upset by Eva's forgiveness to a Nazi doctor.

Scene 3: Eva decides to forgive Dr. Münch, but then realizes that in order to be truly free, she also needs to forgive Dr. Mengele. Eva confronts Mengele in her mind, accusing him of his crimes before finally forgiving him for what he did to her and her family.

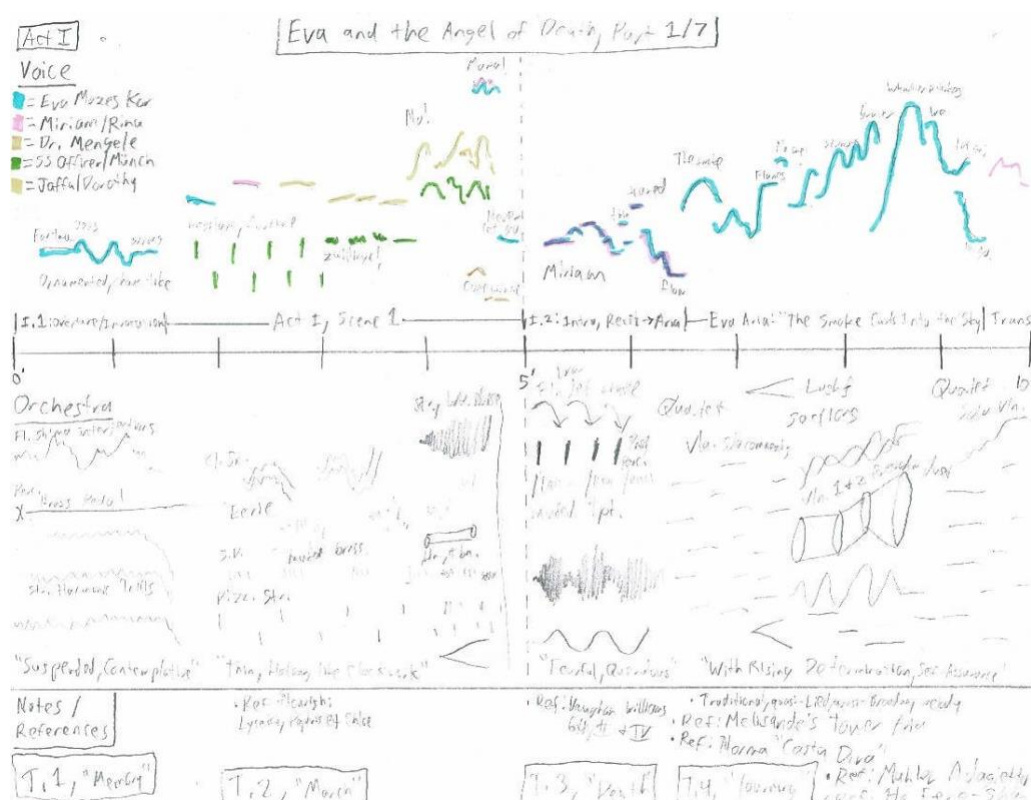
Scene 4: A year later, Eva and Dr. Münch return to Auschwitz for the 50<sup>th</sup> anniversary of the camp's liberation. There, she reads her Declaration of Amnesty, reiterating her decision to forgive, and hopes for a brighter future with no more Auschwitzes.

## **2.3 Compositional Process and Structure**

The process of composing an opera is confounding to many, owing to the sheer size and complexity of the genre. How is a composer to maintain a sense of unity, proportionality, and coherent form throughout a dramatic work lasting an hour or more in duration? Specific strategies to achieve this will be explored in Chapter 3, but intentionality of craft and formal plan begins at the earliest level of conceptualizing the work. As has been typical of this author's compositions from the past decade, a system of pre-compositional graphical sketches, completed prior to putting a single note to score, constitutes a compositional blueprint for the entire opera (Figure 2.1). These sketches include graphical notation aligned to a corresponding timeline marked by minute and scene (vocal cast above, orchestra below) approximating pitch, major gestures, register, rhythmic activity, instrumentation, textural layers, and contour of the vocal/melodic line, with a text layer indicating corresponding leitmotifs, intertextual references, and recurring textures. The striking advantage of this approach is the ability to craft the entirety of a piece's formal

and gestural landscape from the outset of composing the piece, without becoming prematurely embroiled in the musical details—even for a work as gargantuan as an opera. Such an approach will not synergize with every composer’s process, but for the author, this pre-compositional strategy is the indispensable foundation upon which *Eva and the Angel of Death* is constructed.

Figure 2.1: Pre-compositional graphical sketches for *Eva and the Angel of Death*



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Figure 2.1 (continued)

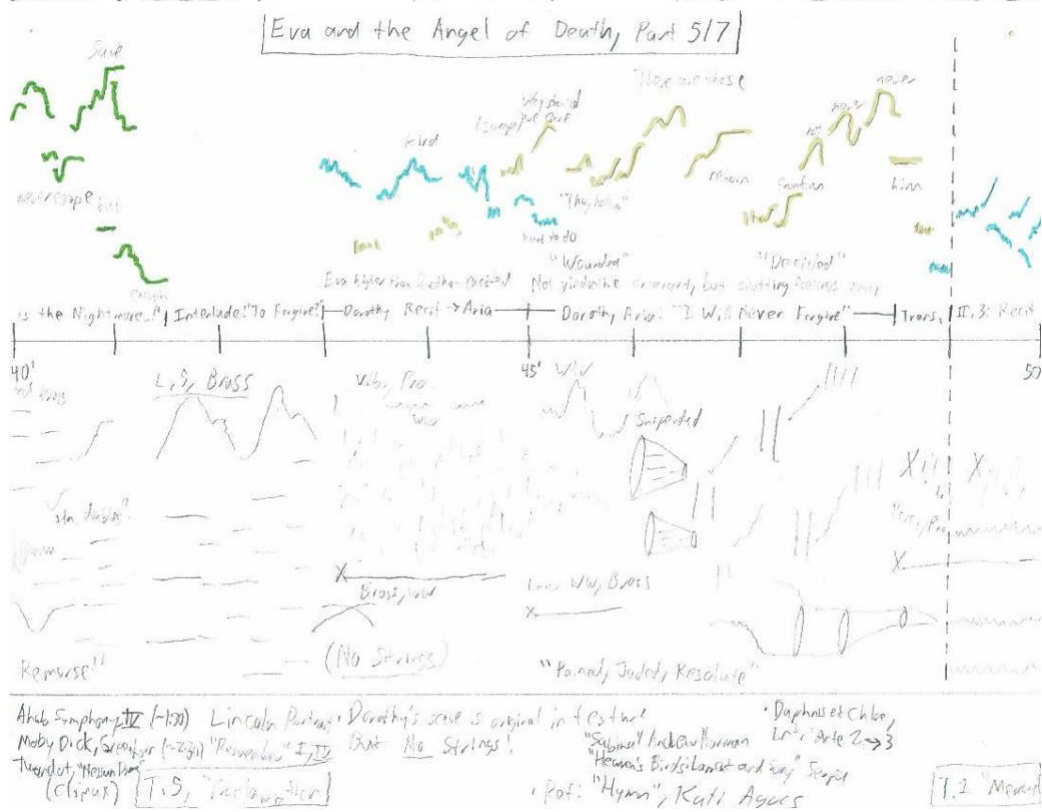
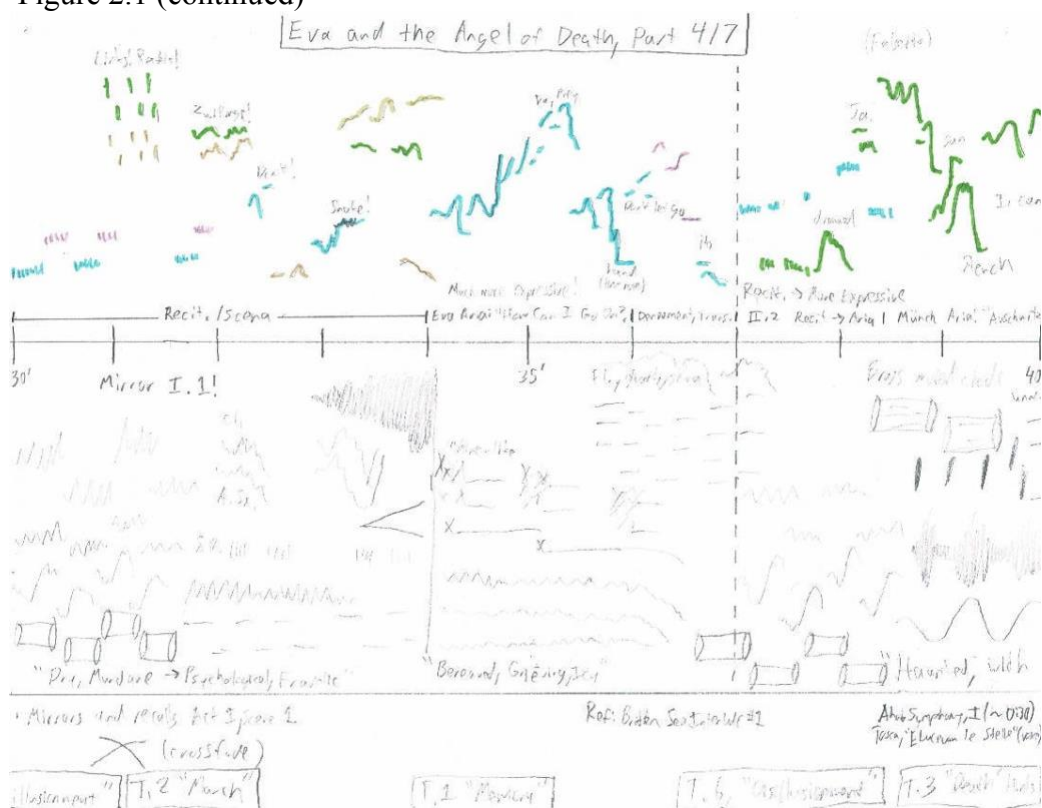
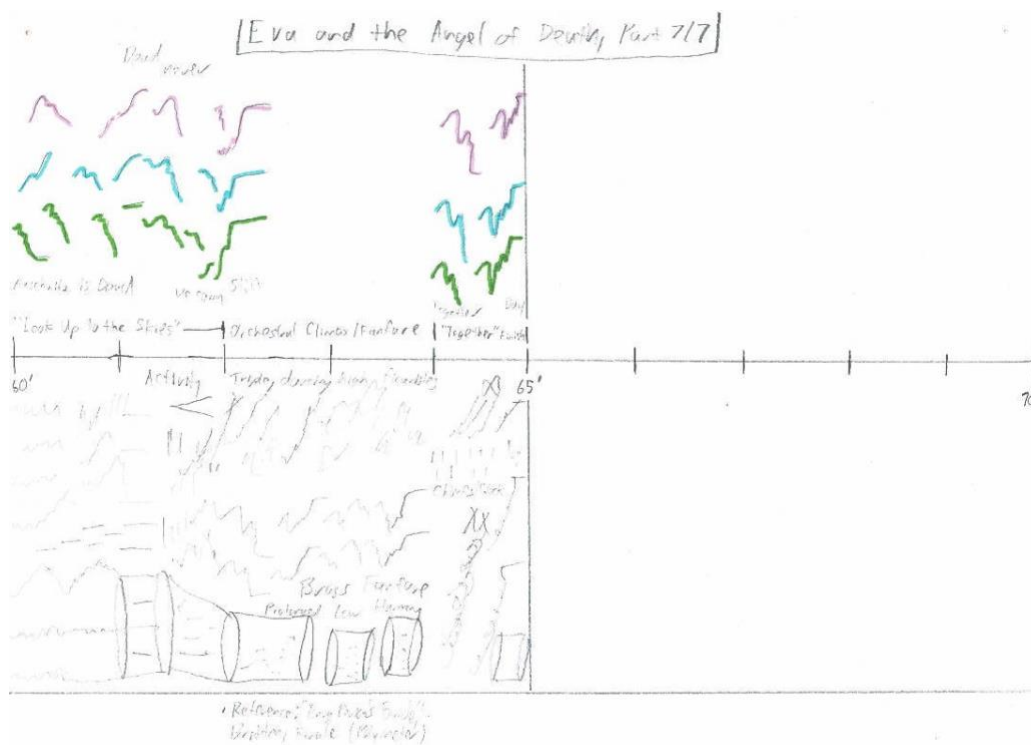
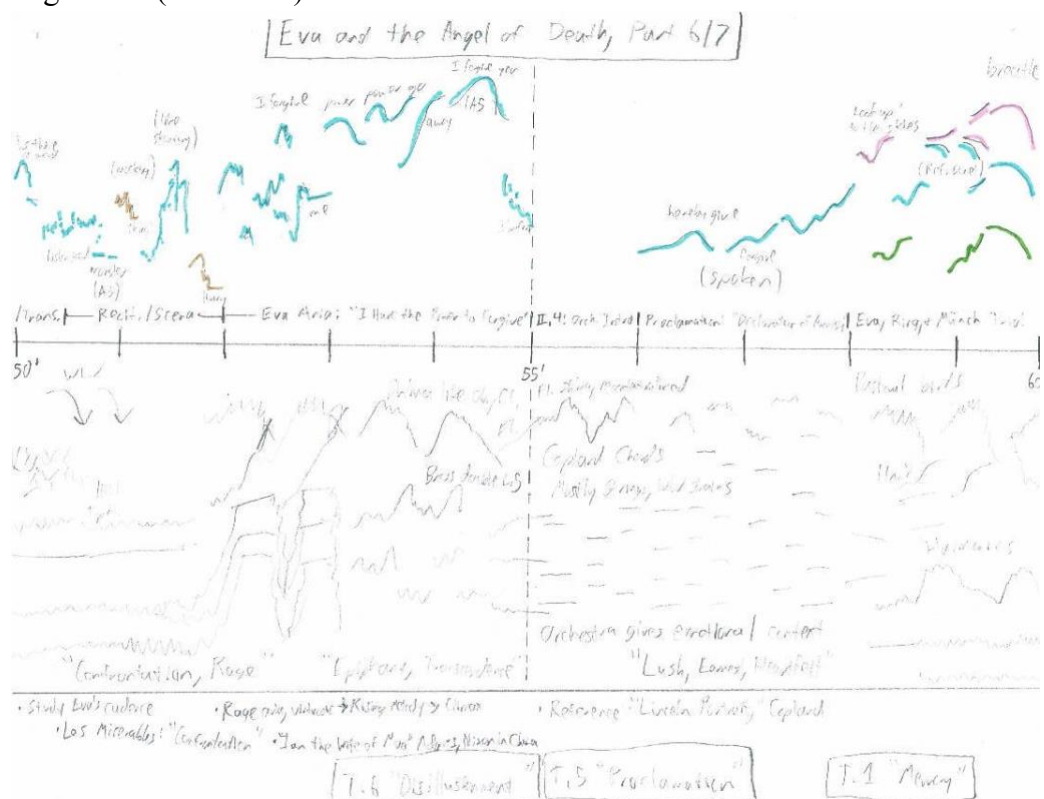


Figure 2.1 (continued)



As the libretto is carefully-crafted in its architectonic design, so too is the opera's musical plan. The libretto divides into two closely parallel acts, separated by a time lapse of fifty years. Multiple thematic and textual connections invite audiences to relate dramatic and musical events in Act II back to Act I, corresponding to the story's overarching theme of memory.<sup>47</sup> Both acts begin with scenes that create a dark, despondent mood, utilizing nearly identical music for the selection platform in Auschwitz and Eva's post-traumatic flashback experience of the same scene; both then foreground Eva's perspective through an aria that establishes the dramatic question for the remainder of the act.<sup>48</sup> The third scene of both acts features Josef Mengele in confrontation with Eva in an important way, followed by Eva's survival or triumph over Mengele's designs. Finally, both acts end with a positively-valenced turn in response to the dramatic question of each act—Eva and Miriam succeed in leaving Auschwitz together in Act I,<sup>49</sup> and in Act II Eva forges a path to freedom and flourishing after Auschwitz through her choice to forgive. In Act I, euphony is achieved through Eva's and Miriam's exultant duet; in Act II, the sisters' bond is expanded to a trio with Hans Münch and Miriam's posthumous, approving spirit.

One looming analytical concept concerning a work's form and tonal plan is deep structure. The term 'deep structure,' following Heinrich Schenker's well-known theories, may raise associations of meticulous graph reductions, tonal patterns repeated at multiple structural levels, and a relatively formulaic approach to formal analysis of tonal music. While Schenker's analytical approach does not function well in application to music written outside of the common-practice period, a number of tantalizing lessons about formal structure may be adapted by the analytically-minded composer: 1) the importance

47. See Chapter 3 for a detailed exploration of strategies that facilitate these structural connections.

48. See Chapter 4 for detailed analysis of this pair of arias.

49. However, the parallelism is ironically undercut at the end of Act I, as news of Miriam's death nullifies the sisters' promise never again to be separate.



of continuity of harmonic relationships across a large-scale musical work, 2) the echoing of large-scale tonal and motivic patterns in more local moments, and 3) the attention to voice-leading and resolution of salient pitches projected across a piece's formal plan. *Eva* does not follow a traditional background in Schenker's sense, but its major harmonic areas can be traced in a coherent pattern. Tonal centrality on A—whatever its chordal quality—is central to the opera, which begins and ends centered on A. The opening invocation presents a tonality based on A, though with ambiguous major or minor valence; this material returns at the end of Act I as a bookend for the first act, so a clear A Minor or Major tonality at a broad formal level does not appear in Act I. Eva's climactic confrontation with Mengele in Act II, Scene 3 is in a chaotically chromatic, Phrygian-inflected A Minor, which is transformed into the final key area of the opera in its coda—as a resounding A Major. Just as the central A Minor is redeemed into its parallel A Major over the span of the opera, on a smaller level the D Minor of the selection platform and Miriam's aria becomes the D Major of Eva's Act I, Scene 2 and Act II, Scene 3 arias; additionally, the ephemeral E-flat Minor of Act II, Scene 1 transforms into E-flat Major on the final chord of Hans Münch's aria, reminiscent of a Picardy third.

The opera's other hermeneutic key is the prevalence of mediant tonal relationships, patterned at both small- and large-scale levels. Whereas Schenker's theory favors tonal relationships of rising or falling fifths, *Eva* consistently leans on mediant key relationships, with a result more akin with Johannes Brahms than Wolfgang Amadeus Mozart. The A centrality of the opening becomes C-sharp Minor in Eva's Act I, Scene 4 aria—though only after being prolonged by plagal key neighbors D Minor in Scenes 1 and 3 and D Major in Scene 2. D Major in turn transmutes into F Major by the end of the aria, prolonged by its relative key D Minor before returning to F Major in the Act I, Scene 5 duet. Finally, F Major returns to an ambiguous A tonality, completing an octave orbit of mediant-related

key centers. Act II begins on the maximally-distant key of E-flat Minor, which overlaps and conflicts with the A tonality in Act II, Scene 3 and is echoed in the tritone-based tonal relationships within Eva's Act II, Scene 1 aria. The E-flat Minor passage features mediant relationships on a lower structural level, consisting of tri-polar mediants of E-flat minor, B minor, and G minor chords. The shift from Dorothy's D-flat (Major/Minor ambiguous) conclusion of her Act II, Scene 2 aria to the A Minor in Act II, Scene 3 is also a mediant relationship. Finally, a pair of prominent mediant key motions concludes the opera: first, the D Major of Eva's Act II, Scene 3 aria shifts to the B-flat Major of the Act II, Scene 4 trio, and the final fanfare's initial F Major moves to A Major for its second half and the triumphal conclusion of the opera. This tonal plan is summarized here:

Table 2.1: Tonal landmarks and harmonic plan for *Eva and the Angel of Death*

Scene	Tonal Center, Quality	Narrative Context	Musical Description
I.1	A (modally ambiguous)	Eva's invocation framing the narrative	<i>Sh'ma</i> chant, shimmering, ethereal
I.1-2	D minor → D major	arrival in Auschwitz → Eva's I.2 aria	chromatic march → lush str. quartet
I.3-4	Ambiguous, chromatic	Mengele experiments and aria, Interlude "Valley of the Living Dead"	march with Wagner opera, electro-acoustic aria → dark, chromatic
I.4	C-sharp minor → F major	Eva aria	dysphoric waltz, sickly chromatic, Neo-Riemannian transformations
I.5	D minor	Miriam aria	woodwinds, funereal, high pathos
I.5	F major	Eva and Miriam duet	tender, intimate <i>passacaglia</i>
I.5	A (modally ambiguous)	Timeskip; Eva hears of Miriam's death	chant-like, shimmering, ethereal
II.1	E-flat minor	<i>Entr'acte</i> , recit. on airplane	flowing, ephemeral, tri-tonal axes
II.1	C-sharp minor	Eva aria	haunting, expressive, bell-like
II.2	E-flat minor → major	Hans Münch aria	sorrowful, pleading, white noise,
II.2	A-flat major → D-flat major	Interlude "Whether to Forgive?", recit. in Terre Haute, Dorothy aria	contemplative, tbn./tpt. solo → determined woodwind/brass aria
II.3	A minor → D major	Eva and Mengele duet → Eva aria	chaotic, climax → lush, Romantic
II.4	B-flat major	Eva, Miriam, Hans Münch Trio	vocal counterpoint, full orchestra
II.4	F major → A major	Interlude "Forgiveness Fanfare," Finale	polymetric br. fanfare, celebratory

A final architectural strategy appropriated from Schenker is long-term voice leading implications and resolution across the span of a piece. Assuming the above account that the central tonal center of the opera is A, a significant voice-leading projection occurs when examining Eva's melodic part in greater detail. Eva's Act II, Scene 1 aria, "How Can

"I Go on without Miriam?" ends on a G-sharp-3, stretching the lower boundary of a mezzo-soprano's range; this pitch is the lowest heard from Eva in the entire opera. The low climax's G-sharp is registrally transferred two octaves higher, climaxing on G-sharp-5 for the setting of Eva's desperate line "Every day, I am prey to its icy grasp." After the time lapse, the mature Eva establishes the dramatic power of her voice with these extremes of range; through the design of the aria, the importance of G-sharp is both salient and significant in its impact on listeners. Eva's highest pitch in the opera is A5, a half-step above the highest note of the Act II, Scene I aria. This high A is heard twice in the end of the opera: first, when Eva declares "I forgive you" in the climax of her Act II, Scene 3 aria, and then in the final line of the opera, "Together we will forge another sunlit day." Both lines bear heightened dramatic and thematic significance in their respective scenes, thus motivating the climaxes in Eva's vocal melody. To apply Schenker's voice-leading insight—if the opera's destined final key is A Major, the G-sharp at Eva's lowest dramatic and melodic state functions as a conventional leading tone to A. That leading tone twice reaches its fulfillment in the high climax of Eva's range, suggesting that her darkest emotional point has spurred her euphoric epiphany and transformation into a flourishing life.

Having surveyed the broad architecture of the narrative, libretto, and compositional plan of *Eva and the Angel of Death*, the following chapter transitions into a detailed analysis of semiotic strategies used throughout the opera to construct meaning. As in Schenker's analyses, marks of similarly intentional compositional craft permeate multiple analytical levels, traced through interwoven threads in a semiotically rich tapestry.

## Chapter 3: Music, Meaning, and Memory — Six Semiotic Strategies

From its conception, *Eva and the Angel of Death* is an opera immersed in processes of meaning-making. The operatic medium is rich in resources for meaningful interpretation, whether via specifically musical means or through the intersection of theatrical, dramatic, literary, and musical domains. As a Holocaust remembrance artwork, *Eva* hermeneutically primes its audience to probe the musical surface for thematic significance apropos to the gravitas of its historical context—and the intricate structure and construction of the work does not disappoint. The opera utilizes deliberately-stratified semiotic layers that supply both clarity and depth of meaning for listeners of varying degrees of musical literacy. Perhaps musical meaning also informs the literary interpretation of the libretto, which in turn inflects understanding of dramatic gestures—and so the semiotic spiral unfolds as a multimodal conduit, drawing forth polysemous meanings. This chapter, constituting the project's most substantive analytical component, presents and explores six semiotic strategies employed in *Eva and the Angel of Death* to create and communicate musical meaning. Some strategies are familiar, featured in repertoire throughout much of music history; others are much more individual or recent in development, constituting a robust contribution to the construction and analysis of musical meaning.

### 3.1 Leitmotif

*Leitmotif* constitutes the best-known meaning-making strategy in the operatic tradition since it was theorized by Richard Wagner (with numerous historical predecessors). Arnold Whittall describes leitmotif as a clearly-defined musical idea that may signify “a person, object, place, idea, state of mind, supernatural force or any other

ingredient in a dramatic work.”<sup>50</sup> Clearly, leitmotif is a technique known for its semiotic versatility, coordinating with listener memory and salient features of the dramatic context to attach to a wide range of potential signifieds. The leitmotif grew out of the reminiscence motif in early operas by Méhul, Cherubini, and Spohr, which functioned to cause audiences to recall an earlier scene.<sup>51</sup> In Wagner’s compositional usage, leitmotifs served to provide structure to his operas, otherwise known for their so-called endless melody—this sense of structure is especially necessary in the sprawling four-part cycle *Der Ring des Nibelungen*. Wagner’s influence has shaped the study of opera using leitmotif ever since, in operas ranging from Giuseppe Verdi’s *Aida* to Richard Strauss’ *Salome* and Alban Berg’s *Wozzeck*.<sup>52</sup> Writes Matthew Bribitzer-Stull, “it’s hard to imagine any Western music-dramatic genre of the last 130 years — be it film, musical theater, programme [sic] symphony, or opera — that hasn’t felt the long shadow of Richard Wagner in one way or another.”<sup>53</sup> The analytical temptation has been to catalogue an opera’s leitmotifs in appendices and tables, which may misleadingly detract from the developmental, progressive nature of leitmotivic meaning. Bribitzer-Stull describes the process of ‘accumulative association,’ in which each occurrence or modification of a leitmotif adds new perspectives that inflect the original presentation in hindsight.<sup>54</sup> Even Roger Scruton—typically a skeptical ineffabilist regarding questions of musical meaning—writes: “The true leitmotif *earns* its meaning, from the dramatic contexts in which it

50. Arnold Whittall, “Leitmotif,” *Grove Music Online* (2001). <https://doi-org.ezproxy.lib.utexas.edu/10.1093/gmo/9781561592630/article.16360>, accessed March 8, 2020.

51. Ibid.

52. Ibid.

53. Matthew Bribitzer-Stull, *Understanding the Leitmotif: From Wagner to Hollywood Film Music* (Cambridge: Cambridge University Press, 2015), 1.

54. Ibid., 4.

appears.”<sup>55</sup> The leitmotifs in *Eva* must doubly earn the attention they are due by listeners—first musically, and also narratively.

To facilitate aural salience, the opera’s leitmotifs are usually heard in the vocal parts or foregrounded instrumental melodies.<sup>56</sup> A melodic motive’s status and significance as a leitmotif is not initially apparent; only on hearing subsequent occurrences may a listener discern a leitmotivic connection between two melodic motives. Recognition of a leitmotif functions squarely in the domain of memory—thus, the technique is ideally suited for an opera with memory as its unifying theme. As in Wagner’s operas and works of many other composers employing the technique, leitmotifs are not repeated verbatim nor set the same text on every occurrence, but rather are dynamic, amorphous entities, manipulated and transformed in a process of compositional and semiotic play. This makes possible the generation of fresh, complex meanings through marked leitmotivic relationships and evolution. Table 3.1 categorizes leitmotifs present in *Eva and the Angel of Death*.

55. Roger Scruton, *The Aesthetics of Music* (Oxford: Clarendon Press, 1999), 137.

56. A recurring musical component that is backgrounded or primarily presented as an instrumental texture is here referred to as an ‘associative textural field,’ to be explored in section 3.2.

Table 3.1: Complete list and occurrences of leitmotifs in *Eva and the Angel of Death*

Leitmotif	Scene	Sung/Played By:	Text	Musical Description
L.1	I.1	Miriam	"Is it on fire?"	march, original presentation
	I.2	Eva	"I see the flames"	<i>senza misura</i> , haunting
	I.5	Miriam	"The whole world is on fire"	ornamented, lamenting
	II.2	Hans Münch	"smoke and stench"	first two pitches' order switched
	II.4	Eva, Miriam, Hans Münch	"The flames are quenched   the smoke has cleared"	L.1 redeemed; final pitch trans. up by half-step, over B-flat major
L.2	I.1	Jaffa	"Hold on to me"	<i>piano</i> , as an aside, reassuring
	I.1	Jaffa	"Never let go!"	climactic, top range (C6)
	I.1	Eva	"Never let go..."	forlorn, exact statement
	I.2	Eva	"I promise I will never let go"	embellished with escape tone
	I.2	Miriam	"They didn't bring Mama back   When will we see her?"	minor third is further elaborated; may ascend rather than descend
	I.4	Eva	"I must stay alive"	determined; solo vocal moment
	I.5	Eva	"I want to never let you go"	tender; esc. tone embellishment
	II.1	Eva	"I'm not afraid"	exact statement
	II.2	Dorothy	"I will never forgive them   I will never forgive him."	climactic, embellished statement with melismatic, florid runs
Sh'ma chant	I.1	Flute	"For two thousand years..."	solo, featured in T.1 "Memory" matches flute style; chant-like expresses Miriam's anguish
	I.1	Eva		
	I.5	Flute		
	II.1	Flute	"I tried to save as many..." "you took my entire family..."	fragmented quotes of I.1 chant growing desperation, remorse exact statement of flute chant contemplative solo melody stylistic sim.; dialogue w/cello
	II.2	Hans Münch		
	II.3	Eva		
	II.4	Solo Cello		
L.3	II.4	Flute	"Come with me, meine Kinder" "mud-scrabbling masses" "I'm sorry, Eva..." "Come with me, madam..." "You're just another victim."	disarmingly reassuring, minor third up followed by octave down crazed, three-octave spread exact statement <i>glissando</i> down half step at end accusatory, three-octave spread
	I.1	Mengele		
	I.3	Mengele		
	I.5	Mengele		
	II.1	Mengele		
L.4	II.3	Mengele		
	I.1	SS Officer	"You need to be disinfected."	chrom.-descending major thirds
	I.4	Eva	"They don't feed the living dead."	exact statement, preceded by an ascending half-step
	I.5	Miriam	"...ship it off far away."	embellished ending
	II.1	Eva	"Auschwitz looms like a ghost."	novel beginning, ending descends by another major third
L.5	II.3	Eva	"...forgiving Doctor Mengele"	relatively exact statement
	I.5	Eva	"I can't sleep without Miriam."	foreshadows II.1 statement
	II.1	Eva	"How can I go on without Miriam?"   "How can I face it without Miriam?"	outlines C-sharp melodic minor; extreme pathos, characterizes Eva's mature voice and character
	II.3	Eva	"Is there a word worthy of Mengele?"	exact statement, set over T.1 "Memory" layered w/T.7 "Bells"
L.6	I.5	Eva	"No more Mengele!"	tender, exultant; leaps of P4/P5
	I.5	Eva	"We will never be..."	altered ending on B-flat, not F
	II.1	Eva	"No more doctors."	exact statement w/chaotic texture
L.7	II.2	Tbn., Tpt. solos	"I can extend forgiveness." "I forgive you." "Together we will keep the darkness at bay   together we will forge another sunlit day."	contemplative, searching, heroic m7 composed of two P4 intervals climactic, clear statement (m7) foreshadowed by tbn./tpt. in II.2; first a m7 ascending leap, then M9; fully harmonized in trio
	II.2	Eva		
	II.3	Eva		
	II.4	Eva, Miriam, Hans Münch		

Figure 3.1: Annotated score excerpts of leitmotifs in *Eva and the Angel of Death*

L.1 (Act I, Scene 1):



L.2 (Act I, Scene 1):



L.3 (Act I, Scene 1):



L.4 (Act I, Scene 1):



L.5 (Act I, Scene 4):



L.6 (Act I, Scene 5):



L.7 (Act II, Scene 4):





L.1 first occurs in Act I, Scene 1 (henceforth I.1, with similar format for other scenes), when Miriam observes the glaringly bright skies upon arriving in Auschwitz, suggestive of the activities of the camp's infamous crematoriums ("The sky is so bright. | Is it on fire?"). In Eva's I.2 aria, "The Smoke Curls into the Sky," the melody setting the text "I see the flames" is intervallically identical to that of "Is it on fire?." Thus, musical and textual similarities jointly link this utterance in listener perception to Miriam's from the previous scene, suggesting that Eva is reflecting on Miriam's fears expressed upon arriving the camp and at I.2's beginning. Miriam's I.5 aria, "The Whole World is on Fire," opens with a phrase derived entirely from her earlier L.1; though now greatly embellished, the structural tones of the phrases setting "The whole world is on fire" and "Eva has not returned" are identical to the original presentation of L.1. Component 1) and 2), the descending minor second and rising perfect fourth, musically structures the phrase "but I'm already dead"; in the final line "and I'm already dead," the *pianto* falling second has been thematized without the ascending fourth, suggesting Miriam's steady resignation to despair. L.1 does not appear again until II.2 in Hans Münch's aria, "Auschwitz is the Nightmare," where a variation sets the text "It visits every night | with its smoke and stench." This appearance features an inversion of L.1's rising interval, so all the intervals in this occurrence are descending. As in Miriam's aria, the consecutive descents underscore Münch's haunted pathos, preparing the following line "I can never escape." Redemption is gained in the finale scene's trio, as Eva and Miriam proclaim "the flames are quenched | the smoke has cleared," in a total reversal of L.1's earlier literary connections with fire and smoke. The key modification is the final destination of the melody, which is a half-step higher than the original L.1. This subtle development musically encodes the dramatic arc of the whole opera—as Eva finds closure in accepting Miriam's death through forgiveness, she proceeds a step beyond the cycle in which she had been trapped; accordingly, the

reversal of L.1 is achieved through ending a half-step higher than the original pitch and recontextualizing the leitmotif in B-flat major instead of D minor. This minor second ascent also inverts and redeems the *pianto* descents that finalized Miriam's earlier despair in I.5.

Similar to L.1, L.2 is featured prominently in the opening scene, associated with Jaffa's attempts to reassure her daughters as the family arrives in the camp ("Just hold onto me. ... Hold onto me."). The leitmotif reaches its complete presentation in Jaffa's climactic wail "Never let go!", as shown in Figure 3.1. Eva hollowly repeats L.2 at the end of I.1, shaken from being forcibly torn from her desperate mother; the reverberations of this traumatic moment are palpable whenever L.2 recurs throughout the opera, signifying loss. For example, in I.2, L.2 forms the basis for Miriam's naïve, ironic query: "They didn't bring Mama back. | When will we see her?". In turn, Eva transforms L.2—now utilizing a major third rather than a minor third—into a reassuring lullaby ("I don't know. | Get some sleep."), acting as a pillar of strength for both sisters. When the sisters are separated by Mengele, Eva's I.4 aria "They Don't Feed the Living Dead" culminates in her determined "I must stay alive" on the original L.2 pitches sung by her mother in the opening scene; Eva has internalized her mother's supplication to hold onto Miriam as a solemn duty to ensure their survival. This development was foreshadowed with L.2 in Eva's I.2 aria, setting the words "I promise I will never let go," and echoed even after Miriam's death in II.1 as Eva insists to Dorothy "I'm not afraid." The force of determination that kept Eva alive in Auschwitz is now transmuted into a quest for the truth behind Miriam's death in the belief that she is carrying out their mother's last wish.

In the final appearance of L.2, Jaffa's scream "Never let go" becomes Dorothy's triumphant "I will never forgive them. I will never forgive him" at the climax of her aria "For too Long." Afterwards, Dorothy departs the opera entirely, and L.2 is never heard again. What relation does Dorothy's decision have to Jaffa's desperation? In Eva's

perspective, the terror of Jaffa's cry had become her source of unshakable strength in Auschwitz, which became distorted and pathological after Miriam's death—she had failed, fifty years after the fact, to protect Miriam from Dr. Mengele's designs. The “never let go” of filial responsibility became Eva's “never let[ting] go” of the traumas of Auschwitz and loss of Miriam, culminating in the anxiety attack, flashback, and aria of II.1; Dorothy's decision not to forgive, if taken up by Eva in her precarious state, would cause Eva to relive continuously the moment her mother was taken from her. Put another way, the positively-valanced holding onto Miriam had become a dysfunctional holding onto the experience of Auschwitz itself, and never forgiving or letting go manifested in Eva's psyche as naught but self-blame and post-traumatic stress. Contrary to Jaffa's words fifty years prior, in one sense Eva *must* let Miriam go after her death in order to restore a modicum of well-being.

Throughout the opera, a *rubato*, expressive flute melody recurs, usually paired with the T.1<sup>57</sup> “Memory” texture (explored in 3.2). The opening of this melody was transcribed from a recording of an improvised Hebrew prayer chant of the sacred text *Sh'ma Yisrael* (‘Hear, O Israel’) and has been previously used in the Holocaust remembrance pieces *Kristallnacht* (2012, rev. 2015) and *Righteous Among the Nations: The Story of Ho Feng-Shan* (2017), composed by Thomas B. Yee. These pieces and *Eva and the Angel of Death* hearken to an intertextual tradition of referencing the *Sh'ma*, the Jewish profession of faith, as a musical-textual icon of the Jewish people—one prominent predecessor is Arnold Schoenberg's Holocaust remembrance cantata *A Survivor from Warsaw*, which climaxes with the Jewish detainees singing the *Sh'ma* in unified resistance. After its initial presentation in present-day Eva's retrospective prologue, the *Sh'ma* flute appears prominently in Miriam's I.5 aria, “The Whole World is on Fire,” mirroring Miriam's unmitigated despair at Eva's presumed death. The *Sh'ma* motive is abstracted to a greater

57. i.e. “Texture 1”, referring to the taxonomy of associative textural fields listed in section 3.2.

degree than other leitmotifs in the opera, recognizable by stylistic traits like chant-like *rubato*, expressive melisma, and quasi-modal scalar content, as shown in Figure 3.2. For example, in Dr. Münch's II.2 aria, "Auschwitz is the Nightmare," Münch channels the chant-like style of the *Sh'ma* flute as he expresses the depth of his remorse for all the lives he was unable to save ("I tried to save as many as I could"). The unifying narrative connection is remembrance of or reflection upon the deaths (or impending death) experienced by millions of Jewish individuals (and other victimized demographics) in the Holocaust. In the opera's finale, the *Sh'ma*-style flute is joined by solo cello to introduce Eva's Declaration of Amnesty, in which Holocaust victims are remembered with grief-inflected hope, rather than overpowering despair or remorse.

Figure 3.2: References to the *Sh'ma* melody, abstracted as chant-like style

Act I, Scene 1  
Senza Misura 5" 2" freely, chant-like 3"

Flute

freely *p* chant-like *mp* *f* *p mf*

For two thou-sand years, the Jews be-lieved that com - promise, get-ting

Act I, Scene 5  
248

Fl.

*p* *f* *pp* *p* *f* *mf* *p*

Act II, Scene 1  
17

Fl.

chant-like *mf* *p* *ppp*

Act II, Scene 2

expressive, chant-like *mp* *f* *mp* *f* *fff*

H

tried tried to save

Act II, Scene 3

with measured fury and determination *p* *mf* *p*

E.

Doc - tor Men - ge - le, you took my en - tire fam - i - ly a - way from me,

Act II, Scene 4

vib. espressivo (neighboring string grace notes) *p* *mf* freely, chant-like *p* *mf*

Solo Cello

freely, chant-like *p* *mf* *pp* *mf* *p*

Fl.

The opera's final, climactic leitmotif is not introduced until midway through the second act in II.2. In one of the opera's four orchestral interludes (counting the *Entr'acte*), titled "Whether to Forgive?", a contemplative, expansive harmonic texture (see section 3.2) reminiscent of the style of Aaron Copland emerges following the despair-filled grit of Hans Münch's aria. Over a layer of tremolo string harmonics, a broad, noble trombone solo melody rises in an ascending minor seventh, featuring an expressive portamento into its upper destination pitch. After commentary from the woodwinds and horn, the trumpet takes the melody from the trombone in a register an octave higher, this time opening with a striking ascending major ninth interval, before—like the trombone—gradually meandering to a resting point on a lower pitch. This occurrence foreshadows the L.7 "Together" leitmotif, which is prominently featured later in the opera. That the melody is first introduced in instrumental form lends it an aura of hazy uncertainty—listeners may know that the striking, foregrounded motives are significant, but be unable to connect them to any previous material in the opera. The attentive audience member need not wait long for clarification—in the subsequent II.2 dialogue between Eva and Dorothy, Eva sings "I can extend forgiveness" with a melody that rises by two consecutive perfect fourths, spanning a minor seventh overall. Here, it is still ambiguous whether a new leitmotif related to the earlier brass solo melodies is established; because L.7 has been modified with an interpolated pitch, an exact repetition is evaded, even though the characteristic interval remains the same. The meaning of the leitmotif comes into focus gradually, mirroring Eva's developing resolution to choose forgiveness. Only in II.3 does L.7's leitmotivic identity become clear. As Eva confronts Dr. Mengele, she asserts "I forgive you, Doctor Mengele" two times, each spanning a wider ascending interval. Then, Eva's aria "I Have the Power to Forgive" elaborates her epiphany in regards to forgiveness, climaxing in a final declaration of "I forgive you." This time, the soaring interval is an ascending minor

seventh—the same earlier introduced by the trombone in II.2. In II.4, after the interlude “Forgiveness Fanfare,” Eva, Münch, and the spirit of Miriam jointly sing the final lines of the opera, “Together we will keep the darkness at bay. | Together we will forge another sunlit day,” set to the fully-manifested melody that the earlier trombone, trumpet, and L.7 occurrences merely foreshadowed. The identity of L.7, then, is progressive—rather than establishing a concrete association on its first hearing and then expanding that meaning through subsequent development, the audience does not understand what the melody signifies until its last two occurrences. This technique produces emergent meaning, wherein the semiotic significance of each instance of L.7 points ever forward, instead of echoing earlier memory. Thus, emergent meaning is ideally suited to characterize Eva’s future-oriented stance of forgiveness.

### 3.2 Associative Textural Fields

What formal qualities ground listener recognition of music as returning to earlier-introduced material? What degree of variation or development is tolerable for two passages to be considered ‘the same’? Ubiquitous musical recognition of returning material, as in recapitulation, are treacherous to define with precision. Even in common-practice music, a theme may recapitulate in a different key (as in secondary themes); it may be extended, truncated, embellished (e.g. *da capo aria* form), reharmonized, or re-orchestrated. Yet listeners familiar with the Western concert music tradition readily recognize an ‘arrival’ of previously-heard material, despite such changes. A key concept here is isotopy, described by Eero Tarasti as “[a] set of semantic categories whose redundancy guarantees the coherence of a sign-complex and makes possible the uniform reading of any text.”<sup>58</sup> Put

58. Eero Tarasti, *A Theory of Musical Semiotics* (Bloomington: Indiana University Press, 1994), glossary.

another way, whenever musical parameters (or combinations thereof) recur, an attentive listener's perception flags this recurrence as salient to the design and understanding of the text, drawing meaningful relationships across time and articulating the structure of a piece. Tarasti borrows isotopy from Algirdas Julien Greimas, who in turn borrowed the concept from physics.<sup>59</sup> In a musical work, virtually any recurrent parameter can ground recognition of an isotopy: Tarasti lists as possibilities deep structure, melodic themes, historical genre and style, texture, and formal arrangement.<sup>60</sup> Significantly, once established, multiple isotopies can manifest either simultaneously or overlapping, interacting with one another in relationships of competition, complementarity, or dominance—thus, isotopy must not be understood as a merely formal 'section' of a piece, but rather relating foremost to listener perception and memory.<sup>61</sup> Tarasti provides the example of Beethoven's *Symphony No. 5*, Mvmt. I, which presents a unique timbral isotopy for each theme, functioning as a "musical landscape in which the theme-actant moves and acts."<sup>62</sup> For its flexibility and applicability to listener perception, isotopy is one of the most fruitful semiotic tools in the analyst's arsenal.<sup>63</sup>

Whereas Tarasti's usage of isotopy is formal-analytical in nature, the *Eva* opera adapts the concept for greater communicative purposes. As with leitmotif's use of common melodic contour and rhythmic profile to link discrete passages in listener memory, similar orchestral texture, meter, prominent rhythms, harmonic progression, extended techniques, and instrumentation cues meaningful relationships between sections. The term 'associative textural fields' better captures the connections to listener memory, semiotic interpretation, and a wide variety of musical parameters than 'isotopy.' As a concept focusing on

59. Ibid., 6.

60. Ibid., glossary.

61. Ibid., 6.

62. Ibid., 10.

63. Ibid., 7.



instrumental accompaniment over text and vocal melody, associative textural fields resemble Wagner's concept of *Orchestermelodie*—a musical strata distinct from the more foregrounded vocal leitmotifs. That orchestral textures are typically backgrounded does not detract from the hefty semiotic burden they carry, however. Rather, associative textural fields comprise the musical environment within which vocal or melodic agents act, providing context and interpretive inflection to the foreground's range of meanings. Associative textural fields are more rhizomatic<sup>64</sup> in identity than leitmotifs, as a few similar parameters can trigger the recurrence of a field, similar to a musical topic.<sup>65</sup> Table 3.2 displays the associative textural fields utilized in *Eva and the Angel of Death*.

64. Rhizomes are horizontally-growing underground plant stems that undergird the growth of new stalks of the plant on the surface as part of the same organism. In philosophy of musical ontology, a rhizomatic musical work is one that can be instantiated multiple ways while retaining a claim to being the same work, such as a jazz standard played by different combos from the same lead sheet chords. Two passages may be very different from one another yet nonetheless recall the same associative textural field.

65. Musical topics will be explored in more detail in Section 3.5.

Table 3.2: Complete list and occurrences of associative textural fields in *Eva and the Angel of Death*

Texture Name	Scene	Narrative Context	Musical Description
T.1 “Memory”	I.1 I.5 II.1 II.3	Eva’s opening invocation timeskip; Eva hears of Miriam’s death Eva aria opening, Eva considers forgiveness	harm. trills, pno./vib. cascade, pedal A exact statement, with E. hn. solo prevailing texture of Eva’s aria layered with T.7, sans pno./vib.
T.2 “March”	I.1 I.3 II.1 II.2 II.4	Auschwitz selection platform arrival Mengele’s experimentation Eva’s panic flashback to Auschwitz Dorothy aria Interlude “Forgiveness Fanfare”	str. <i>pizz.</i> , woodwind flourish, snare dr. transposed statement, w/Wagner strings layered with T.6; recalls I.1 material snare, br. inflect triumphal march topic snare, br. redeems the T.2 death march of Auschwitz into a celebratory fanfare
T.3 “Death”	I.2 I.4  II.3	Eva and Miriam discover dead bodies Interlude “Valley of the Living Dead”  Eva confronts Mengele’s ghost	eerie effects, low chrom., cackling br. expanded from I.2; highly chromatic string fugue, white noise, chaotic exact statement from I.2 w/Mengele
T.4 “Yearning”	I.4 I.5 II.1	transition from Eva’s to Miriam’s aria lead-in to Miriam’s aria after Eva’s flashback/aria on plane	original woodwind hymn-topic chorale chorale corrupts and distorts to the aria somber, forlorn version w/flute <i>Sh’ma</i>
T.5 “Proclamation”	I.5 II.2 II.4	Eva and Miriam reunite in Auschwitz Interlude “Whether to Forgive?” Eva reads her <i>Declaration of Amnesty</i>	br., low str. foreshadow II.2 and II.4 Copland-esque, pastoral winds, strings fulfilled T.5 ebbs and flows as a lush chorus responding to Eva’s words
T.6 “Disillusionment”	II.1 II.2 II.3	<i>Entr’acte</i> “Memento Mori” and adult Eva’s plane trip to Munich w/Dorothy Eva and Münch recit. Eva aria	flowing 12/8 w/rapid str. <i>bariolage</i> , shifting poles of mediant-related harm. transposed statement; less for balance redeemed/recontextualized to D major
T.7 “Bells”	II.1 II.3 II.4	Eva aria opening, Eva considers forgiveness Eva reads her <i>Declaration of Amnesty</i>	aleatoric, bell-like chimes, piano transposed statement re-orchestrated to str. <i>pizz.</i> , pno., vib. subtle metric layer for Eva’s words

The first musical moment heard in the opera is the associative textural field T.1 “Memory.” T.1 consists of a suspended, *senza misura* temporality and three instrumental layers: 1) a rapid piano and vibraphone cascade, 2) shimmering harmonic trills in the string section, and 3) a pedal tone on A3 and A5, sustained by dovetailing pairs of trumpet/trombone with oboe/horn. When combined with the *Sh’ma* chant style (flute, Eva), T.1 signifies ritual Holocaust remembrance itself; however, T.1 occurs several times independently from the *Sh’ma* motif’s inflection, in which it is associated more generally with narrative turning points and moments of critical decision or reflection. As befits a texture titled Memory, T.1 retains a high degree of continuity in each instance, but with

important inflections; either the piano/vibraphone cascade (repeated verbatim) or string harmonic trills (drone on pitch A in various octaves) are present in each occurrence. In I.5, T.1 marks Miriam's change from despondence to joy as she discovers Eva is still alive, set with strings inflected by pastoral ascending parallel sixths in the flute and English horn; at the end of scene, only the lone English horn remains, encoding Eva's bereavement and inflecting a complete Memory texture. Eva's mournful II.1 aria, "How Can I Go on without Miriam?", is based on the Memory texture, inflected by the emergence of T.7 "Bells" as she reflects on the death of her twin sister. This combination is repeated in II.3, as Eva contemplates choosing forgiveness and confronts the trauma of her past. The opera's finale ends with the piano cascade and string harmonic trills, suggesting a chiasmic structure and recalling the invocation of ritual remembrance with which it began.

T.3 "Death" pervades Act I, corresponding with Eva's and Miriam's imprisonment in Auschwitz. This associative textural field features eerie extended techniques ranging from pitchless air blown through wind instruments, *ad lib* string glissandi, piano scrapes, key clicks, and sustained spoken fricative consonants to generate a cold and threatening soundscape. The tempo is *grave* (50-60 bpm), and the only recurring pitched material consists of lugubrious low murmurings (contrabass, cello, contrabassoon, bass clarinet) and *staccato*, mocking brass timbres unnervingly altered by harmon and stopping mutes. T.4 originates in I.2, continuing through Eva's and Miriam's dialogue until Eva's aria, but does not come to fruition until I.4 in the Interlude "Valley of the Living Dead," which accompanies Eva's signs of terminal illness after an injection from Dr. Mengele in I.3. The Interlude features highly chromatic fugal counterpoint in the string section, beginning in the contrabass with registrally-ascending entrances—a compositional nod to Ralph Vaughan Williams' post-WWII *Symphony No. 6*, Movement IV. The next appearance of T.4 is not until Münch's II.2 aria, in which its presence is hinted at by the dolorous tempo,

fricative consonant effects, and string glissandi. The Death texture's subtle presence as Münch conveys remorse from his time as an SS Officer suggests the extent to which he, like Eva, is scarred and haunted by his experience in Auschwitz. In II.3, the Death music, returning in force, strikingly signifies Dr. Mengele's reemergence on-stage and corrupts the dominant T.1 Memory texture in preparation for Eva's and Mengele's confrontation. Elements from T.3 remain peppered throughout the climactic struggle until it is banished along with Mengele by Eva's declaration: "I forgive you, Doctor Mengele."

Thus far, the associative textural fields surveyed have served to catalyze listener memory, linking musical-narrative events across the work to generate complex thematic meanings. T.5 "Proclamation," however, is foreshadowed in nascent form before it is heard in its entirety, and in one of these instances, a subdued, pensive version of the Proclamation texture is presented without any vocalists (II.2 Interlude, "Whether to Forgive?"), to be heard and contemplated as a direct aesthetic object. The semiotic range of T.5 is closely bound up with L.7 "Together," so the strategy of emergent meaning explored earlier regarding L.7 applies in large part to T.5 and need not be repeated. The leitmotif and texture are independent, however—T.5 appears in I.5 and the II.4 proclamation without L.7, and L.7's full manifestation in the final lines of the opera lacks T.5. The purpose of L.7 is to foreshadow Eva's decision to forgive, and T.5's is to prepare listeners for Eva's Declaration of Amnesty, read at the 50-year anniversary of the liberation of Auschwitz. The harmonic style of T.5 bears audible resemblance to Aaron Copland's *Lincoln Portrait*—featuring sonorities built over minor sevenths and sixths in the low register with a prevalence of major seconds, perfect fourths, and major sevenths in the melodic lines—lending an aura of profundity to Eva's words as on par with that of a renowned statesman such as Abraham Lincoln.

At first glance, associative textural fields appear intrinsically more stable than leitmotifs, since their fundamental musical nature does not transform or evolve over the course of the opera—even though they interact, inflect, complement, and compete with one another; however, T.6 “Disillusionment” is a different case. Like L.7 “Together,” T.6 does not appear until Act II—in the *Entr’acte* “Memento Mori.” Eva’s disillusionment is born from news of her sister’s death at the end of Act I and exemplifies the utter reversal of the sisters’ hopeful declaration in I.5, “We will never be separate again.” When Act II begins, listeners are greeted with a flowing, ephemeral, 12/8 texture with ambivalent, chameleonic harmonic implications. Though T.6 can loosely be assigned an E-flat minor centricity, it constantly shifts to mediant-related minor chords reached by Neo-Riemannian transformation operations (E-flat minor, G minor, B minor). The result is a tri-polar harmonic structure that exemplifies Eva’s inability to escape from cyclic patterns of grief and depression following her sister’s death. T.6 returns in II.2 as a scene transition and aural backdrop for Eva’s and Münch’s dialogue, indicating that Eva and Münch are each caught in similar spirals of despair and disillusionment. However, the radical evolution of T.6 occurs in II.3, after Eva has defeated Mengele in their confrontation, by declaring her forgiveness. As Eva’s II.3 aria eulogizes the self-empowering agency of forgiveness, culminating in the revelation of L.7 in her third statement “I forgive you,” the aria’s orchestral texture transforms T.6 “Disillusionment” into a transcendent, contented harmonic environment. All other textural parameters (e.g. instrumentation, meter, rhythm, register) are retained, but the pitches have been altered to cohere within a D Lydian tonality rather than T.6’s typical E-flat minor. Harmonically recontextualized, the instrumental layers take on new meaning; the minimalist, melancholy violin *bariolage* now sounds vibrant, even joyous. The very emotions and events constituting Eva’s melancholy, when viewed through the lens of acceptance and forgiveness, instead constitute empowerment.

Figure 3.3: Comparison of T.6 “Disillusionment” in II.1 *Entr’acte* and II.3 aria

Act II, Scene 1 (*Entr’acte*, “Memento Mori”)

Act II, Scene 1 117

“Zusammen mit meinem Ko-Piloten Jürgen Baumann und der gesamten Besatzung  
möchten wir Ihren Aufenthalt hier an Bord so angenehm wie möglich gestalten.  
Bis dahin wünschen wir einen guten Flug.”

26 wistful, mysterious

Fl. *p* *mf*

Ob. *p* *mf*

Cl. wistful, mysterious *p* *mf*

A. Sax. *f* *p*

Bsn. wistful, mysterious *p* *mf*

Hn. *p* *mf*

Tpt. wistful, mysterious *p* *mf*

Tbn. *mf*

Perc. *pp* *mf*

Pno. *pp* *mf*

Vln. 1 26 *pp* *mf*

Vln. 2 *pp* *mf*

Vla. *mf* *p* *mf*

Vc. *mf*

Cb. *mf*

Figure 3.3 (continued)

Act II, Scene 3 (Eva Mozes Kor Aria, “I Have the Power to Forgive”)

Act II, Scene 3

225

101

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

an epiphany, with verve

pp p mp mf p

I have the power to forgive.

101

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

### 3.3 Textural Stratification and Collage

Charles Ives, according to Peter Burkholder, employs fourteen discrete techniques for musically borrowing previously-composed music. While many of these techniques are types of intertextuality (cf. section 3.4), Ives' most striking techniques arguably involve textural stratification of multiple recognizable components; in Burkholder's taxonomy, these are labeled 'cantus firmus,' 'medley,' 'quodlibet,' 'programmatic quotation,' 'collage,' 'patchwork,' and 'extended paraphrase.'<sup>66</sup> In each case, one or more strata of pre-existing music is brought into textural relationship with original material or in an original setting to produce complex musical structures. Out of these, Burkholder considers collage as "virtually unique to Ives, perhaps his own invention."<sup>67</sup> In collage, the parameters of music layered in a collage need not be themes or melodies, but rather layers and strata that serve to thicken the texture into a "forest" of independent musical material.<sup>68</sup> To Ives, collage was an ideal technique to capture in music "the multi-layered feel of life," a true approximation of his daily aural experience.<sup>69</sup> This effect is also achieved in "Dawn" from Benjamin Britten's *Four Sea Interludes*, which combines the periodic, flowing texture of ocean waves with strata of bird calls and a high, ephemeral melody—all implying distinct tonal centers. For Ives, Britten, and *Eva*, collage and other techniques of textural stratification are productive loci of meaning-making; Burkholder writes that Ives's collages seek "not to entertain us but to convey an inner experience through a musical metaphor."<sup>70</sup>

Though textural stratification of discrete elements may result in a unified emergent texture (cf. Wolfgang Amadeus Mozart, *Symphony No. 41*, Movement IV), stratifications

66. J. Peter Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven, CT: Yale University Press, 1995), 3-4.

67. *Ibid.*, 5.

68. *Ibid.*, 370.

69. *Ibid.*, 380.

70. *Ibid.*, 381.



that keep layers distinct and unresolved are of special semiotic interest. Such stratification functions more like a patchwork of incompatible elements than an organic synthesis—to borrow chemical terminology, a suspension rather than a solution. Western music listeners are typically accustomed to a musical flow that merges into a single *melos*, and independent musical textures that resist comprehension as a unified entity are bound to stand out as striking—and therefore semiotically marked.<sup>71</sup> As musical parameters including tonality, meter, tempo, and articulation conflict, a listener’s perception will be primed to discern reason for conflict between those layers. If the incompatibility persists until one or more strata fade away, the listener may infer that the remaining component has neutralized its opposite; if they continue in tension, the question arises of what relation each individually—or together as a heterogenous conglomerate—has to the musical or narrative moment. *Eva and the Angel of Death* features three such instances of marked textural stratification.

After the horrific events of the Auschwitz selection platform in I.1 and discovery of corpses in the dormitory’s latrine, Eva strives to comfort and reassure Miriam through her I.2 aria “The Smoke Curls into the Sky” (further explored in section 3.4). Afterwards, the two share a moment of pastoral peace and filial solidarity as they fall asleep, with a lush texture of strings and woodwinds that comes to rest on a prolonged D major triad. In the last eleven measures, however, a second, independent texture consisting of contrabassoon, bass clarinet, and brake drum enters, hearkening back to the T.3 “Death” texture. The bass clarinet and contrabassoon maintain a pedal C, a major ninth below the D major chord root in the cello. If the pedal C is interpreted as a harmonic addition to the D major chord, the resulting third-inversion applied dominant of IV would hardly seem

71. Robert S. Hatten, *A Theory of Virtual Agency for Western Art Music* (Bloomington: Indiana University Press, 2018), 99.

appropriately stable for the end of a scene; alternatively, the pedal C could be seen as a foreign pitch element to the key of D major, which contains a C-sharp. In either interpretation, the low woodwinds' pedal C destabilizes the restfulness putatively achieved by the pastoral string texture, and the metallic timbre of scraped brake drum contradicts the lush warmth of the strings and higher woodwinds. By holding incompatible layers in suspension, the textural stratification subverts the security of the prevailing strings and high woodwinds, indicating that the twins' moment of tranquility is illusory and fleeting.

The following scene I.3 is fertile soil for textural analysis. The scene's opening combines T.2 "March" (see section 3.5), instantiated by the percussion and low pizzicato strings, and T.3 "Death," manifested by the bass clarinet. However, just before Mengele begins his monologue recitative the Death texture fades, replaced by the sound of a muted string quartet playing in different key, tempo, and meter from the rest of the scene. The music played is a muted string quartet arrangement of the aria "In fernem Land" from Richard Wagner's opera *Lohengrin*, as if heard from a phonograph or radio. It is historically known that Dr. Josef Mengele listened to classical music of the 17<sup>th</sup>, 18<sup>th</sup>, and 19<sup>th</sup> centuries while carrying out his sadistic twin experimentation on twins; he favored German composers such as Wolfgang Amadeus Mozart, Ludwig van Beethoven, Johann Strauss—and, of course, Richard Wagner. Mengele's admixture of art and atrocity is both striking and chilling; as William Cheng writes, "That Mengele whistled while he worked is unsettling for its violent subversion of traditional medical as well as musical ethics."<sup>72</sup> Wagner's essay *Das Judenthum in der Musik* expressed his infamously vitriolic anti-Semitism, on account of which his ideology and music was beloved by many high officers in the Third Reich. Of Wagner's operas, *Lohengrin* enjoyed Adolf Hitler's particular favor,

72. William Cheng, *Sound Play: Video Games and the Musical Imagination* (Oxford: Oxford University Press, 2014), 39.

as recorded in *Mein Kampf*; “In fernem Land” paints an idyllic vision of the ‘promised land’ of the Holy Grail. Taken together, Mengele’s listening to “In fernem Land” during his work becomes symbolic of the master plan of the Third Reich to create a master Aryan race throughout Germany and all Europe—and in Mengele’s fantasies, his scientific discoveries from his studies of twins would be key to realizing that dream. As T.2 “March” and “In fernem Land” continue in desynchronized simultaneity, a third layer enters—a continuous, mechanical buzzing sound that introduces the purely electronic soundworld of Mengele’s aria “The Mud-Scrabbling Masses” as all acoustic instruments gradually fade away. For approximately thirty seconds, however, the three irreducible textures are heard and held in tension, highlighting the schisms and dysfunctions inherent in the scene. The sterile “March” texture communicates ‘business-as-usual’ in Mengele’s lab; Wagner’s *Lohengrin* imparts the Third Reich ideology with the veneer of historic German culture, and the cybernetic buzzing prepares to usher the audience into Mengele’s inner psyche. In a man as twisted and paradoxical as Josef Mengele, such persistent contradictions are possible.

Figure 3.4: Act I, Scene 3 Textural Stratification, “In fernem Land” from *Lohengrin*

"In Fernem Land", from Richard Wagner's *Lohengrin*

Enter String Quartet; play in own tempo, de-synchronized from the rest of the scene. Watch conductor for volume cues.

7 5 2 5  
8 8 4 8

Solo V. 1  
Vln. 1  
Solo V. 2  
Vln. 2  
Solo Vla.  
Vla.  
Solo Vc.  
Vc.  
Cb.

muted  
n  
p  
(Quartet continues)

muted  
n  
p  
(Quartet continues)

muted  
n  
p  
(Quartet continues)

molto legato  
muted  
n  
p  
(Quartet continues)

f  
f  
f

One more textural stratification of narrative significance remains, and like I.3, it indicates an inner psychological schism. In II.1, Eva begins to experience an anxiety-attack-induced flashback while on a plane to Germany to meet with Hans Münch. At the thought of returning to Europe, Eva begins to relive the traumatic events of the Auschwitz selection platform, perceiving a German flight attendant as Dr. Mengele himself. Musically, two relatively complete associative textural fields—T.6 “Disillusionment” and T.2 “March”—are overlaid in the same tempo and meter, but contrasting tonality and style. While violins and violas maintain the Disillusionment flowing triplet layer, low *pizzicato* strings and snare drum, followed by woodwinds and brass, invoke the March texture. The off-stage voices of Mengele and the SS Officer calling “Links! Rechts!” and “Zwillinge! Zwillinge!” complete Eva’s traumatic flashback, which eventually overtakes the string

triplet layer entirely. As the chaos builds to a climax and Eva re-envisions her mother torn from her at the Auschwitz selection platform, both textures fade away as time freezes, revealing Eva's inner world, and ushering in her II.1 aria. In this scene, the textural stratification serves two primary roles: 1) while the March is introduced over a looping bed of Disillusionment, the suspension communicates Eva being transported into her memories of Auschwitz while still being physically present on the airplane, and 2) as the March becomes more complete in identity and overtakes the Disillusionment texture, Eva is imprisoned by the scene conjured within her own mind, to the extent that she loses touch with reality. When applied to a system of associative textural fields or intertextual references, textural stratification is a productive tool for inflecting or subverting prevailing musical meanings, musically exemplifying a multiply-contradictory persona, or transporting the listener within the unique psychological experience of a specific character.

### **3.4 Intertextuality**

When one piece of music quotes, borrows, or references another, the resulting play of meanings and compositional technique is termed intertextuality. Intertextuality is a semiotic resource with much potential for strategic meaning-making, as it draws previously independent networks of meaning into relation with one another. Michael Klein, in his account of intertextuality, describes a dense web of texts and meaning that draws variously on musical semiotics, hermeneutics, aesthetics, and narrativity to challenge existing, stable structures of meaning.<sup>73</sup> The resulting interaction of meanings produces a result greater than the sum of its original components—intertextual meaning is intrinsically additive. Klein categorizes seven types of intertextuality, adopting shifting perspectives including:

<sup>73</sup> Michael Klein, *Intertextuality in Western Art Music* (Bloomington: Indiana University Press, 2005), 31.

composer's intent (poietic intertextuality), societal background and interpretation (esthetic intertextuality), all texts roughly contemporary with a particular text (historical intertextuality), and even opening consideration to texts from any culture or time period (aleatoric intertextuality).<sup>74</sup> As the present author is also the composer of *Eva and the Angel of Death*, this project's focus will be on the opera's poietic intertextuality, with some consideration of potential interpretation of intertextual references (Klein's esthetic intertextuality).

Composers throughout western music history have often utilized intertextuality as a semiotic strategy—from medieval *cantus firmus* motets to Peter Schickele's postmodernist stylistic parodies. Quotation or reference to prior works honors the earlier composer's influence, adapts effective compositional solutions from one work into another, and incorporates the prior work's range of meanings into the present work's interpretation. There is considerable room for semiotic play when an intertextual relationship is established—are the quoted work's cultural associations adopted wholesale in the new work, or are they presented ironically? Is the intertextual reference blended homogenously into the rest of the musical texture, or is an unresolved incompatibility held in suspension (as with the string quartet arrangement of Wagner's "In fernem Land," explored in Section 3.4)? Furthermore, what specific musical parameter constitutes the intertextual connection—is it the melody, chord progression, texture and style, rhythm and meter, instrumentation, or some all of these? The specific parameter or parameters referenced can help determine which particular meanings are imported from the original.

The opera's first intertextual reference is the clarinet and alto saxophone flourish in I.1, marked "glaringly bright." Alone, each instrument plays a sinuous, tonally-shifting melody, but when combined, the two woodwinds are consistently a major third apart.

74. Ibid., 12.

Parallel major thirds in woodwinds are also employed in Maurice Ravel's ballet *Daphnis et Chloé* as Lyceion's leitmotif. In *Eva*, the major thirds flourish appears just before and after Miriam's line "The sky is so bright. | Is it on fire?", while in *Daphnis* the leitmotif signals Lyceion's entrance and attempted seduction of Daphnis away from his lover, Chloé. The same musical device that suggests mortal danger from Auschwitz's crematoriums in the opera signifies temptation and infidelity in the ballet. Two common narrative elements survive the crossing of such divergent contexts—first, a warning sign of danger to the protagonist(s) (physical or relational), and second, an indicator of intense brightness (the flames of Auschwitz and Lyceion's dance, demeanor, and often attire). For the most part, however, the French ballet's influence is more a matter of borrowing an effective compositional device than specifically referencing the narrative of the ballet. The pervasive major thirds—the signature interval of the major mode—suggests a dangerous oversaturation of brightness in the otherwise dull and colorless march of the selection platform.

The final scene of Act I features an extended duet, "We are Free," between Eva and Miriam, a jubilant reunion after fearing for the other's death. The A section of the duet is innocent and tender, structured on a descending ground bass in F major in a gentle triple meter, with minimal orchestration in order to foreground the sisters' expressions of love and joy. The twins' vocal counterpoint luxuriates in sustaining intervals of unresolved major or minor seconds, traditionally considered dissonant intervals, and as melodically close as possible while not reaching complete unison. This calls to mind the musical features of Nerone's and Poppea's striking love duet "Pur ti Miro" in the finale of Claudio Monteverdi's *L'incoronazione di Poppea*, in which the two lovers distanced by social and political obstacles are at last able to unite in marriage.<sup>75</sup> In *Eva*, the imported romantic

75. Readers may recognize this as a gross oversimplification, given the cutthroat manipulation, machinations, and murder necessary for Nerone and Poppea to be together. However, this passage's... (cont.)

overtones instead encode the twins' intense filial love for and intimacy with each other, as they promise to begin a new life together. There remains also a strand of lurking irony for those familiar with Nerone's and Eva's stories, as neither pair enjoys their union indefinitely; Nerone himself eventually kills Poppea in a fit of rage, and Miriam is taken prematurely from Eva due to Dr. Mengele's experiments. The duet's B section sheds the ground bass and triple meter, entering an expressive *senza misura* texture over piano, vibraphone, and strings similarly emphasizing sustained major and minor seconds. This vocal writing reflects Benjamin Britten's *Canticle II* "Abraham and Isaac," in which the tenor and countertenor voices blended in high register communicate the transcendence of the divine voice. Accordingly, Eva's and Miriam's are propelled to euphoric heights in their joy as they realize: "We can do what we want. | Whatever we want." On the final note of the duet, the sisters finally reach their longed-for unison as they join hands, singing: "We will never be separate again." The twins' duet is thus highly compatible with the intertextual meanings borrowed from Monteverdi and Britten, augmenting the semiotic richness of the scene in the opera upon recognition of the reference.

Two more intertextual references are utilized in Eva's arias, drawing productive connections to other vocal works. First, Eva's I.2 aria features highly expressive, melismatic vocal writing reminiscent of Italian *bel canto* singing. The stylistic choice may initially seem counterintuitive, as Eva is only a child of ten during her captivity in Auschwitz, and the vocalist is instructed to sing young Eva with a straight, youthful tone—why, then, the ornate melodic style? For one as determined and strong-willed as Eva Mozes, however, the adversities of the concentration camp quickly forced her into adulthood simply to survive. As she aims to reassure Miriam with fresh visions of hope,

intention is to present the affect of the music itself within the universe of the opera, even if that affect seems disingenuous from an audience perspective on closer reflection at a higher level of interpretation.



Eva must persuade herself as much as her sister that survival is possible in the face of seemingly insurmountable odds. Here, the narrative and musical similarities to the aria “Casta Diva” from Vincenzo Bellini’s *Norma* suggest an intertextual connection—as Eva augments Miriam’s morale, so too does Norma reassure her druid people that they can overthrow their Roman oppressors when the time comes. However, for both Eva and Norma, the air of courage and optimism is partly an affectation belying inner tumult. Norma wrestles her own conflicted interest due to her relationship with the enemy commander Pollione, and Eva must stave off her own despair, as seen in her I.4 aria “They Don’t Feed the Living Dead” when she is alone.

The second locus of intertextuality is found in Eva’s II.1 aria, which combines the T.1 “Memory” and T.7 “Bells” associative textural fields as an accompaniment for Eva’s voice. Eva sings in alternation with *crescendi* to *fortissimo* releases from the chimes and piano over a sustained layer of string harmonic trills. This form and instrumental texture relates to the beginning of the Sanctus movement of Benjamin Britten’s *War Requiem*, which exhibits a similar alternation between soprano soloist and bell-like percussion instruments. The soprano’s sung text is “Sanctus, sanctus, sanctus | Dominus Deus Sabaoth” (“Holy, holy, holy | Lord God of hosts”), the beginning of the fourth movement of a conventional Christian Mass Ordinary, which praises the goodness and perfection of God. The doxastic and liturgical nature of this text suggests a high degree of incompatibility with the narrative context of the aria, in which Eva wonders how she can continue living after the trauma of Auschwitz and losing Miriam to the aftereffects of Dr. Mengele’s experimentation. This very incompatibility constitutes a hermeneutic window and interpretive key to understanding the latent intertextual connection; just as the Mass text seems incongruent with Eva’s internal turmoil, so too is it incompatible with the text that follows in Britten’s *Requiem*—Wilfred Owen’s poem “The End,” which expresses

despair in the wake of death and skepticism towards religious promises of an afterlife resurrection. This suggests deliberate, ironic juxtaposition in Britten's formal design, as is frequently the case in his alternation of sacred Mass texts and Wilfred Owen's secular poetry. The ironic questioning, even mocking tone of the soprano's pronouncement in light of the lamentation that follows resonates with Eva's hardened cynicism following Miriam's death. The intertextual reference to Britten's *Sanctus* in Eva's expression of despair is one of irony—albeit an irony that is also inherent in the original *War Requiem* presentation.

The next intertextual connection to a Benjamin Britten work exemplifies not cynicism and despair, but celebration and healing. In the opera's finale, an orchestral interlude titled "Forgiveness Fanfare" punctuates the trio and final vocal statements with a soaring melodic line across all three brass instruments, accompanied by two independent woodwind and string layers over a bedrock of bass instrument support. Strikingly, the brass melody is not in the prevailing *presto* 3/4 meter of the other strata, but rather an implied 2/4 meter sharing downbeats with the triple meter; put another way, the brass melody subdivides each measure into two beats while the other instruments subdivide the same span of time into three beats, creating a pervasive two-against-three polymeter (sounding as four-against-six at the first subdivision level). The resulting soundworld is thus one of rhythmic plentitude, simultaneously articulating two independent metrical systems. The intertextual reference is to the jubilant ending of Benjamin Britten's *The Young Person's Guide to the Orchestra*, which likewise features polymeter of 3/4 against an implied 2/4 meter in the brass statement of the original source theme, which is in turn intertextually borrowed from Henry Purcell's *Rondeau* from *Abdelazer*. In Britten's piece, old and new collide in majestic celebration, each retaining its own distinct musical identity while simultaneously complementing the other; this approach exemplifies the work's theme-and-variations form, aimed at achieving precisely this synergy of old and new. *Eva's* final scene

harmonizes with these imported meanings, as Eva accepts her past so she may live on into the future. As music of Holocaust remembrance based on the theme of memory and composed in an era when the generation of Holocaust survivors are passing away, *Eva and the Angel of Death* stages the convocation of history and life, as musical materials of the past sculpt and inform the present moment for a brighter future.

Figure 3.5: Act II, Scene 4 Interlude “Forgiveness Fanfare” Excerpt (score p. 262-263)

262

Act II, Scene 4

180

Fl.

Ob.

B. Cl.

A. Sx.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

[Snare Drum]

*ff* *mf* *f* *p* *f*

Figure 3.5 (continued)

Act II, Scene 4

263

186

Fl.

Ob.

B. Cl.

A. Sax.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

186

Vln. 1

Vln. 2

Via.

Vc.

Cb.

### 3.5 Musical Topics

Raymond Monelle writes that musical topics strategically “locate music in history and in culture,” forging conventional semiotic links between certain musical parameters and cultural associations.<sup>76</sup> Robert Hatten describes a musical topic as triggering “clear associations with styles, genres, and expressive meanings,” forming a foundation upon which composers may construct individual, strategic meanings.<sup>77</sup> In semiotic terms, topics import the range of meanings from musical or cultural domain into another, creating “fresh meanings” that transcend their individual components.<sup>78</sup> As a case study, Monelle demonstrates the progression of hunting horn calls in music from *indexical meaning*, quoting contemporary horn calls in a piece to establish the setting of a hunt; to *iconic meaning*, in which originally composed music similar to the style of the horn call recalls associations with the hunt; and finally *symbolic meaning*, in which a set of musical conventions more broadly reminiscent of a hunting-horn call may be employed by composers to evoke a wide range of cultural associations related to the hunt, hunters, and nobility in general. At the symbolic stage, the meanings carried by a musical topic may be quite diverse; Monelle lists manliness, nobility, youth, exoticism, nature, risk, morning, and the woodlands as some of the many concepts related to the hunting-horn call topic.<sup>79</sup> Though a wide semiotic range will invariably attach to any mature musical topic, particular

76. Raymond Monelle, *The Musical Topic: Hunt, Military, and Pastoral* (Bloomington: Indiana University Press, 2006), 29.

77. Robert S. Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert* (Bloomington: Indiana University Press, 2004), 2.

78. Robert S. Hatten, “The Troping of Topics in Mozart’s Instrumental Works,” in *The Oxford Handbook of Topic Theory*, ed. Danuta Mirka (Oxford: Oxford University Press, 2014), 515.

79. Monelle, *The Musical Topic*, 95.

meanings may be emphasized or foregrounded through other musical topics or parameters.<sup>80</sup>

As with intertextuality, the compositional advantage of employing musical topics as a semiotic strategy is the ability to import a wide range of meanings into a musical moment via employment of a single sign-complex. These borrowed meanings may then be assimilated, manipulated, inflected, commented upon, presented ironically, subverted, or contradicted. However, because topics exist at a more general conceptual level than pieces, the presence of a topic and its associated meanings may be more universally recognized than intertextual connections to a particular work; listeners broadly familiar with the Western art music tradition are likely to recognize widely-used topics like the pastoral, *tempesta*, or military topics, whereas intertextual relationships require prior knowledge of the particular work referenced. The majority of recurring isotopies in *Eva* are associative textural fields—original combinations of musical strata that function strategically in connection with scenes and themes unique to the opera.<sup>81</sup> However, three musical topics common to the Western art music tradition are employed precisely to facilitate widespread recognition: the pastoral, hymn, and march topics.

“Pastoralism,” writes Raymond Monelle, “is one of the most ancient, and longest lived, of all literary and cultural genres.”<sup>82</sup> Associated with the peace and serenity of the “harmonious natural order,”<sup>83</sup> the pastoral topic relates less to social realities in the countryside than to the idealized perceptions of cosmopolitan urbanites.<sup>84</sup> The pastoral

80. This paragraph originally appeared in: Thomas B. Yee, “Battle Hymn of the God-Slayers: Troping Rock and Sacred Music Topics in *Xenoblade Chronicles*,” *The Journal of Sound and Music in Games* 1, no. 1 (2020): 2.

81. The lone exception, T.4 “Yearning,” will be covered in the Hymn topic section of Section 3.5.

82. Monelle, *The Musical Topic*, 185.

83. Robert S. Hatten, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* (Bloomington: Indiana University Press, 1994), 83.

84. Monelle, *The Musical Topic*, 185.

topical field spans across class stratification, in each case positively-valanced and associated with peace—the high-style pastoral indicates spiritual grace or serenity, the middle gracefulness or elegance, and the low a rustic innocence common to country folk.<sup>85</sup> Analyzing Franz Schubert’s *Piano Sonata* in G Major, D. 894, Robert Hatten links the pastoral topic to yearning for escape into an idyllic past of lost simplicity and innocence which, like a landscape painting, can transcend the limitations of space and time.<sup>86</sup> Musical characteristics that are indicative of the pastoral topic—though none is solely sufficient—include: drone pedal points, slow harmonic rhythm, simple melodic contour, gentle character, compound meter, major mode, parallel thirds or sixths, and an overall subdominant inflection.<sup>87</sup> Wind instruments like flute, oboe, or horn most commonly invoke the pastoral topic, recalling the Greek *aulós* or shepherd’s hurdy-gurdy and bagpipe.<sup>88</sup> In *Eva*, the pastoral topic appears exclusively in connection with Eva and Miriam together—thus, the idyllic peace and gentle intimacy invoked by the pastoral style is applied directly to the nature of the sisters’ relationship. After Eva’s I.2 aria reassures Miriam that they will “[walk] out of this camp, | alive and together, hand in hand,” swells of gentle flute and English horn melodies accompanied by muted solo strings begin to emerge as Miriam laments the separation from their family at the selection platform. In particular, the English horn (associated with Eva) recalls a pastoral setting due to its timbral similarity to the bagpipe, an outdoors instrument of peasants and shepherds. As Eva coaxes Miriam to sleep, the strings bloom into a serene D Major harmonic pedal while the woodwind pair engage in spritely dance overhead. At scene’s end, the violin pair reinforces the pastoral topic connection with lilting, descending parallel thirds. The restful descending

85. Hatten, *Musical Meaning in Beethoven*, 80.

86. Hatten, *Interpreting Musical Gestures, Topics, and Tropes*, 55-56.

87. *Ibid.*, 56.

88. Monelle, *The Musical Topic*, 207-214.



parallel thirds are inverted into ascending sixths of hope—poignantly, in the flute and English horn—in I.5 when Eva and Miriam are first reunited and again as a lead-in to their duet. During the beginning of the duet, a contented F Major harmonic pedal is maintained, recalling both the ending of I.2 and the primary key center of Ludwig van Beethoven’s “Pastoral” *Symphony no. 6* (cf. Mvmt. I, III, and V). The pastoral topic comes to fruition as the sisters declare “Let’s go home,” as the oboe and clarinet embellish the girls’ voices with flourishes reminiscent of bird calls—a strategy employed previously by Beethoven’s Sixth and other pastoral works (Figure 3.6). The descending parallel thirds, now in English horn and clarinet, bring the pastoral reverie to a close. Since Miriam passes away at the end of I.5, the pastoral topic is not heard again until the Act II finale, when Miriam’s spirit joins Eva and Dr. Münch *in memoriam* as they are about to sign Eva’s Declaration of Amnesty. Musically reflecting Miriam’s presence, a pastoral-topic trio of clarinet, oboe, and horn introduces the Trio “Look Up to the Skies,” sung by Miriam, Eva, and Münch, accompanied by woodwind bird calls similar to those heard in Eva’s and Miriam’s duet. In sum, the pastoral topic signifies the peace of mind generated by Eva’s bond with Miriam, lost upon her death, and regained through acceptance of that fact and the healing power of forgiveness.

Figure 3.6: Act I, Scene 5 Duet “We Are Free,” pastoral woodwind bird calls

The musical score is for Act I, Scene 5, Duet "We Are Free." It features woodwind instruments and vocal parts. The woodwind parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (A. Sx.), Bassoon (Bsn.), and English Horn (E.). The vocal parts are for the Soprano (S.) and the Male (M.). The score begins at measure 154. The woodwind parts feature bird calls, with dynamics ranging from *mf* to *f*. The vocal parts have lyrics: "Let's go home." and "Let's go home." The score includes an "accel:" marking and various dynamic markings such as *mp*, *p*, *mf*, *f*, and *mf*.

As previously noted, most of *Eva*'s associative textural fields are originally-composed to best suit the dramatic context in which each is heard—T.4 “Yearning,” however, bears salient hallmarks of the hymn topic. The hymn or sacred-music topic encompasses a variety of European sacred-music styles, ranging from contrapuntal polyphony to chorale-like homophony, and invokes associations with religion.<sup>89</sup> Musical features of the hymn topic include the foregrounding of solo voice, choir, and/or organ, simple, stepwise melody, generally major mode, slow tempo, and soft dynamic.<sup>90</sup> Its cultural meanings include archaism, ceremonial order, collectivism, devotion, solemnity and self-control, association with the divine, spirituality, and transcendence.<sup>91</sup> The Yearning texture is heard twice—first as the ending of I.4, dovetailing attacca into I.5, and then again at the end of II.1. T.4 is a five-voice chorale for the woodwind instruments,

89. Olga Sánchez-Kisielewska, “The Hymn as a Musical Topic in the Age of Haydn, Mozart, and Beethoven,” PhD diss., Northwestern University, 2018, 98.

90. Ibid., 138, 103, 147, 126, and 128-129.

91. Ibid., 33, 156, 94, 3, 33, 45, 87, 57, and 17.

reminiscent of a Johann Sebastian Bach chorale with Romantic-era chromatic inflections (Figure 3.7). Listeners may understandably mistake the chorale for a quote of sacred music and wonder after its source, but it is entirely original to *Eva and the Angel of Death*. As with the pastoral topic, the hermeneutic significance of the hymn topic to T.4 is one of straightforward assimilation, with particular view towards the topic's meanings of transcendence and supplication made toward a divine order. As Eva declares in her I.4 aria "If I die, she dies, too. | I must stay alive"—even though Dr. Mengele pronounced her terminally ill—her determination and hopeful yearning find no source in rational, objective reality. Yet Eva lived through the onset of Mengele's lethal injections, an outcome that she could not explain later in life but to attribute it to the psychosomatic benefits of her mantra, "I must stay alive." As the scenes change, the D Major chorale distorts via chromaticism and sequencing to the funereal A Minor tonality of Miriam's I.5 aria; Eva's yearning optimism is starkly inverted in Miriam's despair, who assumes Eva dead, and this is reflected in the dissolution of the Yearning texture. When T.4 reappears in II.1, it functions to rescue Eva from her post-traumatic flashback and inner soliloquy aria, bringing her back to reality together with Dorothy's comforting words. However, the chorale is in a partial (3-voice, then 4-voice) and corrupted form (C-sharp Minor tonality, continued from Eva's aria), and rather than conclude in a satisfactory manner, it reaches a dissonant split-third chord and freezes, sustained in collage with the *Sh'ma* flute and T.6 "Disillusionment" into the beginning of II.2, after which it fades away into nothing. Though the Yearning texture's use of the hymn topic is striking and semiotically charged, it never manifests to completion nor earns narrative agency; other than Eva's inexplicable survival after Mengele's injections, transcendent deliverance is denied, and she must seek her own path to well-being and healing through other means.

Figure 3.7: Act I, Scene 4, T.4 “Yearning,” invoking the hymn topic

Act I, Scene 4 79

143

Fl. serene, tranquil  
p mf p (mf)

E. Hn. serene, tranquil  
p mf p (mf)

Cl. serene, tranquil  
p mf p (mf)

A. Sx. serene, tranquil  
p mf p (mf)

Bsn. serene, tranquil  
p mf p (mf)

Raymond Monelle describes the march topic and its origins in the eighteenth century, when European armies began to march in step, requiring music to coordinate the soldiers' steps.<sup>92</sup> Musically, the march topic is invoked first and foremost by powerful percussion (especially snare drum and bass drum) and brass instruments, first introduced to Europe via the Turkish *mehter* bands.<sup>93</sup> Second, the 'quick time' march tempo (120 bpm) and *alla breve* meter became a signature feature of the military march, though there also existed a slower tempo dubbed the 'ordinary' march (60-80 bpm).<sup>94</sup> Marches were not necessarily military—variants included the funeral march, wedding march, pilgrimage march,<sup>95</sup> and dysphoric march<sup>96</sup>—but the topic's primary meanings focused on the heroism, power, and virility of the martial profession.<sup>97</sup> Even today, when marches have

92. Monelle, *The Musical Topic*, 113.

93. *Ibid.*, 117-118.

94. *Ibid.*, 119.

95. *Ibid.*, 125.

96. *Ibid.*, 175.

97. *Ibid.*, 172.

little to no function in the modern military, the topic still carries strong associations with the military and soldiering profession.<sup>98</sup> In *Eva and the Angel of Death*, the march topic is invoked from the opera's very first scene—the selection platform in Auschwitz. Several instrumental components constitute the aptly-named T.2 “March,” but the most essential are a regular, tonally ambiguous *pizzicato* low string texture and martial snare drum rhythms. When combined with chromatic clusters in the strings, brass, oboe, and piano, the result is a cold, bleak march apropos for the dramatic setting. The SS Officer's incessant call “Links. Rechts” similarly suggests a march topic, though historically it relates to sorting inbound prisoners for various gruesome fates. The march topic's military associations reinforce the military presence of the Third Reich, and its orderliness conveys the selection platform procedure. After Mengele and the SS Officer seize Eva and Miriam, the slow, deliberate march topic doubles in tempo to a frenetic boil, incorporating Bartók *pizzicato* and more active snare drum chatter until it fades at the end of the scene. This development incorporates meanings of chaos and aggression into the march—these meanings are not essential to the topic itself, but are frequent inflections of marches (cf. Dmitri Shostakovich *Symphony no. 7*, mvmt. 1). As described in section 3.3, the next appearance of T.2 in I.3 invokes a dull ‘business-as-usual’ structure of order as Mengele and the SS Officer carry out the twin experimentation. Afterwards, it surfaces in II.1 during Eva's panic attack flashback, recalling the musical material of the Auschwitz selection platform almost exactly. The march topic's next appearance is in the climax of Dorothy's II.2 aria, when a *tutti* brass fanfare and snare drum in rhythmic unison invokes the march topic—albeit not the bleak march of the selection platform. Now, with Dorothy's declaration “I fought for my joy, my freedom, | and now my life is my own,” the march topic's associations with heroism and noble character are brought to the fore; Dorothy sings

98. Ibid., 181.

as the protagonist of her own story, coming to her own decision regarding forgiveness independently of Eva's. In the final appearance of the march topic, the entrance of snare drum in the II.4 "Forgiveness Fanfare" signifies a redemption of the characteristic snare rhythms of the T.2 "March" texture, now incorporated into a celebratory fanfare. The march and fanfare topics are cousins with many overlapping meanings, including martial associations, nobility in class and character, and bravery and heroism. In the opera's final scene, a touch of march topic inflecting the prevailing fanfare texture lends Eva's actions an aura of courage, heroism, and determination to move boldly onward into the future.

Figure 3.8: Dorothy's Act II.2 aria, "For Too Long" (score p. 193-194)

4 6 Act II, Scene 2 193

230 4 8  $\frac{231}{\text{}} \text{♩} = 56 (\text{♩} = \text{♩})$

A. Fl. *pp* *f* *mp* *p* *pp*

Ob. *f* *mp* *p*

B. Cl. *p* *f* *p*

T. Sx. *mf* *f* *mf* *p*

Bsn. *mf* *f* *mf* *pp* to Cbn.

Hn. *fp* *f* rising, with determination

Tpt. *fp* *f* rising, with determination

Tbn. *fp* *f* rising, with determination

Perc. *mf* *S.D.*

Pno.

D. *mf* *f* resolute, with determination *p*

Figure 3.8 (continued)

194

Act II, Scene 2

235

A. Fl. *mf* *f*

Ob. *p* *mf* *f*

B. Cl. *f* *p*

A. Sx. *pp*

T. Sx. *pp*

Cbn. *f* *p*

Hn. *p* *mf*

Tpt. *p* *mf*

Tbn. *p* *mf*

Perc. *p* *mf*

Pno. *f* *p*

D. *cresc.* *mf* *f*

fought for my joy, my free - dom, and now my life is my own. I will not



### 3.6 Virtual Agency

One does not simply hear music—one listens to music, encounters it as a coherent self, and encounters in the musical subject truths about the listener’s own self. This phenomenological analogy between music and subjectivity Robert Hatten terms virtual agency, on account of music’s “capacity to simulate the actions, emotions, and reactions of a human agent.”<sup>99</sup> Virtual agency constitutes a robust music-theoretical account for understanding musical meaning and explaining ubiquitous listener experience of music as meaningful.<sup>100</sup> As Naomi Cumming writes:

Music could be thought of as subverting the boundaries between the material and the personal, commanding an attention more familiar in the encounter with other human beings. ... A musical work, like a person seeking to be understood, demands recognition for its uniqueness, its active role in relationship to the listener, and its formation within a social and stylistic milieu.<sup>101</sup>

A key concept to virtual agency is *melos*, or the “ongoing thread ... of a musical discourse” that gives a musical work subjective continuity through time.<sup>102</sup> The musical persona then persists throughout the piece “as a complex entity evolving over time,” incorporating changes and development while remaining unified in identity.<sup>103</sup> Virtual agency thus grounds the human desire to experience music as a “profound, unspecified, yet powerfully significant experience”<sup>104</sup>—or, as Cumming might say, a ‘sonic self.’

*Eva and the Angel of Death* holds as one of its central aims the complete immersion of audience members into the experience of one particular Holocaust survivor as she

99. Hatten, *A Theory of Virtual Agency*, 1.

100. Ibid., 18.

101. Naomi Cumming, *The Sonic Self: Musical Subjectivity and Signification* (Bloomington: Indiana University Press, 2001), 284.

102. Hatten, *A Theory of Virtual Agency*, 85.

103. Cumming, *The Sonic Self*, 249.

104. Hatten, *A Theory of Virtual Agency*, 289.

navigates the aftermath of her traumatic experience in Auschwitz. The opera's plot does not feature the typical dramatic plot developments of the operatic tradition, focusing instead on characters' inner psychological and emotional evolution. The musical strategies employed must likewise adapt, catalyzing listeners' empathy and identification with Eva's internal trajectory (and that of other characters). Virtual agency is key to musically facilitating this goal; agential characteristics of the music provide clues to Eva's (and other characters') mental and emotional states throughout the opera, as well as marking changes in perspective. Most of the opera's characters are primarily associated with a specific family of instruments in the orchestra, imparting to each one a distinct and unique soundworld. This architectonic design is readily apparent, so it is highly likely that musically literate listeners will understand a marked shift in instrumentation as a change in character perspective. Eva's primary instrumental association is with the string family (it is not uncommon for an opera's main character to be linked to the strings), which is quite salient in her arias in I.2 (accompanied largely by string quartet, then sections), I.4 (second half), II.1 (via T.1 "Memory"), and II.3. Miriam's and Dorothy's arias (I.5 and II.2) feature primarily woodwinds, Hans Münch's II.2 aria relies on the brass, and Dr. Mengele's I.3 aria strips all instruments away save the tenor saxophone and replaces the orchestra with a desolate electronic music soundscape. While these associations are relatively surface-level, the semiotic play of their interactions, presence, and absence are more nuanced. For example, Eva's II.1 aria contains no woodwind instruments whatsoever; their absence musically encodes the loss of Miriam—associated with woodwinds—that Eva feels in her life. These woodwind elements return to accompany Eva during her II.4 proclamation, as she has come to accept Miriam's death, symbolized by the presence of Miriam's spirit in the finale. Additionally, in both Miriam's I.5 aria and Dorothy's II.2 aria, the strings are completely or virtually absent, symbolizing Eva's separation from Miriam in the former

and Dorothy's divergent choice regarding forgiveness in the latter. Thus, at the broadest level, virtual agency and association of a character's psyche with a particular instrument group allows for meanings emerging from the interactions, presence, or absence of that instrumentation.

In everyday communication, the prosody of the spoken voice often reveals telltale clues indicating a speaker's mental or emotional state. As conceptualized by Ann Wennerstrom, prosody studies investigates musical parameters including "intonation, rhythm, tempo, loudness, and pauses" in spoken speech,<sup>105</sup> which together are essential to the communication of meaning in speech.<sup>106</sup> It is prosody, as a species of music in speech, that is the foundation of successful, meaningful conversation,<sup>107</sup> casting speakers as "creative musicians in the symphony of communication that forms the basis of our lives as social beings."<sup>108</sup> The analogy between spoken and musical parameters functions in both directions. The psychological significance of an utterance's prosodic characteristics is further enhanced in application to singing, as it is conventional within the concert music tradition for a character's sung expressivity to be pronounced—even exaggerated—in its affective character. The rapidity, accentuation, pitch level, dynamic, and contour of a melodic utterance—combined with a vocalist's performative gestures and facial expressions—provide important hermeneutical information about the motivation and attitudes of the character. The historical Josef Mengele is an enigmatic paradox, at once irredeemably repulsive on account of his affiliation and actions, yet also by all accounts a handsome, charming, cultured man of science. His ideology and methods—like that of all Third Reich higher-ups—are morally bankrupt, a conclusion that must be made

105. Ann Wennerstrom, *The Music of Everyday Speech: Prosody and Discourse Analysis* (Oxford: Oxford University Press, 2001), 4.

106. *Ibid.*, 263.

107. *Ibid.*, 261.

108. *Ibid.*, 263.

inescapably clear to the audience. After Auschwitz, no sympathetic portrayal of Dr. Mengele is possible. The question then arises—how might one portray Mengele as ordinary on the surface while casting the horrors of his work in stark, grotesque clarity? Mengele’s sung prosody serves as the critical semiotic key, with lines divided between matter-of-fact statements (e.g. “My new suit arrived yesterday. | I’ve never seen a finer work of tailoring.”) to the SS Officer and manic, dynamic monologues espousing his scientific findings and ideology (e.g. “Twins are truly God’s gift to the German people.”). Mengele’s business-as-usual small-talk is set to staccato, relatively rapid rhythms on a single pitch or limited range of pitches in a middle register; in contrast, Mengele’s diabolical excitement flares whenever he mentions his science, flourishing into extended, gleeful, erratic melismas spanning a wide pitch range in the upper extremes of baritone register. This duality is maintained through Mengele’s I.3 aria, reaching a frenzied climax (Mengele’s highest note, A-flat 4) on “greatness will bow down | to the mud-scrabbling masses of lizard mediocrity.” A compelling intertextual connection here looms to another operatic low voice character: the Doctor in *Wozzeck*, Act I, Scene 4. The Doctor uses Wozzeck as an experimental guinea pig to further his own career and scientific theories, and his range grows ever wider and more frenzied as he proclaims his scientific ideals (“Oh! meine Theorie! Oh mein Ruhm! Ich werde unsterblich! Unsterblich! Unsterblich!” | “Oh! my theory! Oh, my glory! I will become immortal! Immortal! Immortal!”). The overall effect portrays Dr. Mengele as unstable, even unhinged—particularly when swept away by the diabolical ideology and eugenic pseudo-science of the Third Reich.

The semiotic analogy between activity levels in spoken and sung voices is an indexical one of metonymy, as the degree of animation in spoken prosody maps to many of the same parameters in sung voice; however, virtual agency in music also communicates meaning about characters iconically. Iconic meaning relies on a detectable homology

between the sign and its signified—there is good warrant for connecting the icon and its meaning, but it is one level of inference removed from the indexical level of meaning. Put another way, iconic meaning operates via metaphor. Embodied music cognition is rife with irreducible metaphors including ‘Time’s Landscape’ (time-as-horizontality) and ‘Moving Music’ (sound-as-space), and virtual agency leverages such ubiquitous connections to construct robust musical meaning.<sup>109</sup> “The possibility of movement in musical space,” writes Naomi Cumming, “is presumed in even the most basic descriptions of music, and need not be subject to skeptical questioning.”<sup>110</sup> It is iconicity at play when listeners hear an ascending minor seventh interval as a ‘leap’ possessing greater agential energy than an ascending step would—and this inference is no less objective or phenomenologically true than life’s other pervasive homologies, such as common discourse about ‘warm’ and ‘cool’ colors. Two prominent instances of iconic signification communicated through marked musical characteristics are the ‘illness’ of Eva’s I.4 aria and the ‘yearning’ of Eva’s and Miriam’s I.5 duet. After Mengele has injected Eva with a purportedly lethal substance, Eva is ignored and left for dead, suspended between a state of consciousness and fevered disorientation. Correspondingly, Eva’s pronouncement “They don’t feed the living dead” is set to a jagged melodic interval of a meandering major third, each time descending by a half step. The result is a chromatic, unstable melodic motif that functions as a musical homology to Eva’s narrative illness. The same chromatically-winding motive is employed in II.1 (“Auschwitz looms like a ghost”) and II.3 (“...forgiving Doctor Mengele”), each time recalling Eva’s traumatic memories from Mengele’s experimentation. A similar tonally ambiguous wavering is heard in the strings during the second half of the I.4 aria, which play a succession of major and minor chords that do not cohere to a single diatonic

109. Steve Larson, *Musical Forces: Motion, Metaphor, and Meaning in Music* (Bloomington: Indiana University Press, 2012), 68-73.

110. Cumming, *The Sonic Self*, 15.

key. Rather, the progression utilizes chromatic mediant relationships and Neo-Riemannian transformations to evade the implication of a single tonic key and produce a harmonic language iconically apropos to Eva's deathly ill state.

Figure 3.9: Act I, Scene 4 chromatic mediant and Neo-Riemannian transformation sets

113 ♩ = 92 Uncertain, Searching

E. *p* Their

Pno. *mf* molto legato, lugubrious (Vlns., Vla.)

117 *mf* *p* *mf* *pp*

E. screams cut in-to me.

Pno. *p* *mf* *ff* (Fl.)

The musical score is presented in two systems. The first system covers measures 113 to 116, and the second system covers measures 117 to 120. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked as 92. The vocal line (E.) is in a soprano register, and the piano accompaniment (Pno.) is in a lower register. The piano part features a complex harmonic structure with chromatic mediant relationships and Neo-Riemannian transformations. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The vocal line includes lyrics: 'Their', 'screams', 'cut in-to', 'me.'

Second is Eva and Miriam's I.5 duet "We are Free"—earlier explored as an intertextual reference to Monteverdi's "Pur ti Miro"—which emphasizes sustained major and minor seconds between the two vocal parts before reaching a unison on the final note of the duet. The significance of this feature to musical agency has not yet been made explicit, however. In the duet's opening, Eva's and Miriam's melodies repeatedly revel in close intervals of major or minor seconds, raising expectations that one of the voices will resolve up or down to unison with the other. However, when the unison is reached, it is only for a fleeting moment before one of the voices resets at a different (usually higher) pitch. The melodic writing suggests the two twins pursuing one another, yet never able to fully attain a rest or cadence point together. This pattern continues through the duet, climaxing in the sisters' resolute "We will never be separate again;" only on the final syllable of "again" is a sustained unison reached, approached first by minor third, then minor second, followed at last by unison on the tonic scale degree (shown in Figure 3.10). The thematic meaning in this melodic interplay is poignant—the twin sisters, each separated from the other in Auschwitz, reach out for and seek one another, just as their melodies do; reunion is only achieved as the two walk out of the concentration camp, liberated and together. However, as in earlier sections of the duet, even this filial bliss is ephemeral—the duet's ending generates only ironic disillusionment in fifty-year retrospect, after Miriam's sudden death.

Figure 3.10: Act I, Scene 5, Eva and Miriam's long-delayed melodic unison

169  $\text{♩} = 76$

E. *f* *p*  
sep - a - rate a -

M. *f* *p*  
sep - a - rate a -

Pno. *mf* *p*

174 *mf* *p*

E. gain. gain.

M. gain. gain.

Pno. *mp* *mf* *p* *mf* *p* *f* *p* *f* (Fl., E. Hn.)

The six semiotic strategies covered in this chapter comprise a productive web of meaning-making resources utilized throughout the *Eva and the Angel of Death* opera. However, it may be difficult to conceptualize these techniques in action when surveying the entire work at such a broad level. To that end, the following chapter will analyze two of the opera's most important arias in rigorous music-theoretic detail.



## Chapter 4: Comparative Analysis of Two Arias

Having thus far completed several flyover surveys of *Eva and the Angel of Death* tracing six semiotic strategies employed during key moments of the opera, readers are amply equipped to undertake a detailed analysis of two significant excerpts from the opera. Rather than attempt analysis of a complete, sprawling scene, thorough investigation of two arias—sung by the opera’s lead, Eva—will prove productive, illustrating the methods of meaning-making that were explored in Chapter 3 in application.

Eva’s I.2 and II.1 arias form a mirrored pair of pillars upon which the opera is constructed, strategically placed at critical juncture points in the narrative. Each poses the thematic-dramatic question for the remainder of the act; “The Smoke Curls into the Sky” solidifies Eva’s determination for Miriam and her to survive Auschwitz together, and “How Can I Go on without Miriam?” probes the long-term psychological impact of the atrocities that Eva continues to experience. The former expresses ten-year-old Eva’s resolute hope in the face of genocidal evil; the latter voices Eva’s trauma and despair fifty years after surviving Auschwitz. If either aria fails to communicate the depth of Eva’s emotions, the urgency of Eva’s trajectory for the remainder of the act will be considerably undermined. Other parallels abound—both arias are surrounded by dialogue (Miriam in Act I, and Dorothy in Act II, performed by the same vocalist), both exposit the sisters’ relationship through the image of holding hands, and both primarily feature strings, piano, and percussion. In other aspects, the two arias are exactly reversed: the unquenchable optimism of young Eva and her jaded disillusionment fifty years later; the impending threat of Auschwitz and the relative safety of an airplane flight; and the inversion of dreaming of escaping Auschwitz while a prisoner, but trapped and haunted by Auschwitz after leaving it behind. These themes will be further explored in the subsequent analysis.

#### 4.1 Act I, Scene 2: “The Smoke Curls into the Sky”

*The smoke curls into the sky.  
All day and all night,  
I see the flames.  
No one will save us.  
We will be stronger, smarter, braver—  
we will do whatever it takes  
to stay out of the fire.  
We are walking out of this camp,  
alive and together, hand in hand—  
I promise I will never let go.*

— Eva Mozes Kor | Act I, Scene 2

“The Smoke Curls into the Sky” responds to Miriam’s discovery of dead children in the twins’ barrack, an encapsulation of the immediate, merciless peril of the Holocaust. Eva sings to persuade and reassure herself as much as Miriam; the only alternatives are dread and paralysis, leading inexorably to the fate of the corpses. At the broadest level, the aria consists of three sections: an expressive, chant-like introduction, a lush, gradually rising string texture, and a broad, swelling climax that gradually wanes to a resting point of relative peace and stability. Tonally, the aria begins on D Dorian (over a pedal tone of A), progresses to A Major/Minor (split-third), then transitions by tritone to E-flat Lydian before cadencing on a tranquil D Major (again emphasizing a pedal tone of A). The specter of common-practice era  $i - V - ? - i$  sonata form looms, albeit with heavy modification in harmonic language. To encounter a foregrounded flat-II key area just before the final cadence suggests a tragic-to-transcendent expressive trajectory,<sup>111</sup> as does the Picardy-third-like ending on the parallel major key.<sup>112</sup> Despite the aria’s bleak setting and opening, Eva’s determination and vision of exodus lifts Miriam’s and her spirits to an elevated hope,

111. Hatten, *Musical Meaning in Beethoven*, 86.

112. *Ibid.*, 26.

buoying the sisters above their dire circumstances.<sup>113</sup> This reading is bolstered by the observation that the aria’s dynamic climax and most stable tonality occurs in the flat-II key area, which would typically be relegated to the unstable development or an afterthought coda in favor of a more robust recapitulation in the home key. The aria’s arch-like tonal plan is reinforced by the aria’s orchestration. The opening texture features muted string quartet with commentary from the vibraphone and piano, expanding in the second section to include string sections and contrabass. The climax of the aria includes piano, vibraphone, bass clarinet, and contrabassoon, which gradually disappear with a return to the string quartet and contrabass, recalling the aria’s beginning. The prevailing string texture throughout provides the opera’s first clue that Eva is associated with the sound of the string family.

Table 4.1: Act I, Scene 2, “The Smoke Curls into the Sky” formal plan

Section	Measures	Tonality	Instrumentation	Musical Description
Introduction	28 - 29	D Dorian	string quartet, vibraphone	<i>senza misura</i> ; expressive, chant-like; sustained string double-stops; neumatic chant vocal notation
Introduction	30 - 37	D Dorian	string quartet, cb., vibraphone, piano	6/8 meter resumes; contrabass and piano join; voice changes to melismatic style; str. counterpoint begins
A - Rising	38 - 65	A major - minor	strings (sections), pno./perc. at end	split-third sonority; lush string counterpoint over harmonic stasis; extreme melismatic style; string imitation m. 52-56 leads back to rhythmic unison.
B - Climax	66 - 73	E-flat Lydian	strings, pno., vib., cbn., b. cl.	flat-II key to home key; strings unmuted; 4:3:2:1.5 polyrhythm; declamatory vocal style; ‘tall-chord’ melodic out-notes correspond to stacked P5 voicing
A’ - Falling	74 - 84	D Major	string quartet, vibraphone	return to opening instrumentation; vocal melisma returns; aria ends on pedal A in bass, not tonic

Turning now to analyze the aria’s text setting in more detail, the aria’s poetic form suggests a three-part structure, denoted by punctuation and continuity of thought. The line “No one will save us” acts as a pivot between the previous and following triplet, marking Eva’s shift from dependence on rescue to self-reliance to ensure their survival—

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113. However, this aural of transcendent hope is shattered by the sisters’ I.4 and I.5 arias.

accordingly, this line functions as a musical transition from the first to the second section. The imagery in the first two sections evokes the Auschwitz crematoria (“smoke,” “flames,” “fire”), while the final section focuses on the sisters’ bodily actions (“walking,” “hand in hand,” “never let go”). L.1 is used to set “I see the flames,” and L.2 sets “never let go” (an exact quote of Jaffa’s original statement), reinforcing the imagery and meaning of both leitmotifs. The final line “I promise I will never let go” is repeated for rhetorical emphasis and to allow the musical momentum to attenuate and reach a cadence point.

Eva’s melodic prosody evolves through the aria’s three sections to reflect the emotional mood of the text and music. Eva begins *senza misura*, intoning two *rubato espressivo*, chant-like phrases reminiscent of the products of neumatic chant notation, with floating noteheads and dotted slurs, with one or more pitch per syllable (mm. 28-29). These simple, haunting melodies capture a snapshot of Eva’s vulnerability and fear as she realizes the lethal stakes of Auschwitz; Eva’s vocalist is asked to sing these phrases with as little vibrato as possible to convey her childlike innocence. As the music transitions to the lush, hopeful second section and time resumes in a gentle 6/8 meter, Eva’s melodic material grows more ornamented, florid, and melismatic (m. 33).<sup>114</sup> Where her tone had been youthful and querulous before, Eva’s voice now takes on more mature mannerisms—long phrasing, virtuosic embellishments, chromatic non-chord-tone decorations, and operatic vibrato. The aural impression that Eva is rapidly aging, thrust prematurely into maturity, is an apt musical depiction of the transformation she is forced to undergo to survive; her reassuring song functions as a surrogate maternal voice for Miriam. As the aria builds towards its climax, Eva’s prosody shifts once more, this time to a declamatory, syllabic, or neumatic style (mm. 54-73) as she proclaims “We are walking out of this camp, | alive and

114. As explored in section 3.4, this characteristic intertextually references arias in the Italian *bel canto* tradition, such as the famed “Casta diva” from Vincenzo Bellini’s *Norma*.

together, hand in hand—”. Eva also reaches the highest note of the aria—almost to the extreme of her range as a ten-year-old in Act I—as she asserts repeatedly that she and Miriam will go “out” of the camp together. As the musical texture tapers to a *piano* finish, Eva returns to her maternal, melismatic style as she soothes Miriam, saying “I promise I will never let go.” The final melodic pitch of the aria is D, the tonic of the original and final key area—at least for the time being, Eva and Miriam have found a place of rest in each other’s arms.

Next, a phenomenological account of the aria’s musical unfolding is in order. The first sonority heard is a modified D Minor chord (with Dorian extensions) articulated with a complex string timbre. Three factors make this timbre unusual: 1) the chord is played by solo players—a string quartet—rather than sections, 2) each player sustains double stops, multiplying the sound production for each instrument, and 3) the instruments are muted. Factor 2) would seem to work against 1) and 3); why reduce the overall sound output with mutes and solo players when playing two strings doubles the volume? Double stops, when sustained, provide a full, drone-like, somewhat murky timbre that is effective in combination with mute, producing a cushion of sound upon which an ethereal melody can float. The arrhythmic ascending vibraphone gestures comment on Eva’s melody, reinforcing the ethereal nature of the strings. As Eva’s lush, ornate singing begins, the string section players join, and the sections trade off stronger, *tenuto* figures before receding into the texture, creating the impression of a bubbling landscape of steadily rising sound (mm. 35-51). This texture, based on A, articulates C-sharp at some points and C-natural at others; together with a consistent G-natural, the collection forms an A Major/Minor (split-third) Mixolydian scale, fitting for an aria that is in the process of transforming from D Minor to D Major. A series of active, canonic gestures leads the polyphonic texture back to articulating chords in rhythmic unison, supporting Eva’s

declamatory style (mm. 52-65). In the climax of the aria, duplet chords reminiscent of the aria's beginning give way to sonic swells ebbing and flowing across strings, piano, bass clarinet, and contrabassoon. The swelling texture is complicated by dense rhythmic stratification, with a 4:3:2:1.5 polyrhythm spread throughout the orchestra (e.g. mm. 66-67). The lower chord voices articulate slower rhythms than higher voices, modeled after the frequencies of sound waves across the pitch spectrum, and the acoustic science analogy is further carried by pervasive use of open strings and perfect fifths, as if constructing a mega-overtone series from G with an E-flat bass. Due to the spread-fifths voicing of this chord, Eva's otherwise-transgressive pitches (E-natural, C-sharp) sound consonant—even pleasing—over the monolithic stacked fifths. The vibraphone pattern sustains an ethereal forest of sound emphasizing the same 'out' pitches as Eva, like a lingering echo of her own voice. Finally, the instrumental texture ends much as the aria began—muted solo strings sustaining double stopped chords, this time on D Major rather than D Minor. The contrabass articulates the tonic for a brief moment before resting on a pedal fifth, just as the cello began the aria (mm. 75-84). But this hard-won harmonic stability is only fleeting.

Finally, what overall conclusions might the audience reach after hearing Eva's first aria? Listeners must surely be struck by Eva's determination and fortitude in the face of overwhelming odds against their survival, musically communicated through her bold, mature vocal delivery and orchestral accompaniment; even in life, Eva's stubborn force of will would continue to impress all who encountered her till the day of her death. The virtuosic performance of the lead vocalist—adroitly navigating expressive chant-like and heavily-ornamented passagework—doubtless reinforces this impression. Despite this, viewers may also discern that Eva's optimism is to a large degree an affectation; her mother's final supplication and her responsibility to protect Miriam prevents her from soberly considering the gravity of the situation, which would most likely incapacitate her.

Just as adrenaline suppresses the perception of pain so an organism can fight or flee despite otherwise crippling injuries, it is only after the sisters escape that Eva can truly contemplate the true horror of Auschwitz over the next fifty years. Finally, this aria—together with Eva's I.4 and Miriam's I.5 arias—impress upon the audience the inestimable closeness of the sisters' relationship, which is only musically consummated in the twins' I.5 duet. Until then, the sisters' voices are kept largely separate, only singing to or about each other until their jubilant reunion and duet in scene I.5; however, their reunion is destined not to last.

Figure 4.1: Act I, Scene 2, “The Smoke Curls into the Sky” complete score

26 Act I, Scene 2

28 Senza Misura, Rubato Espressivo freely, ethereal  
Vib. *p* sempre ped.

Perc.

Pno.

E. *p* freely; hauntingly expressive port. *p*  
The smoke curls in to the sky.

Solo V. 1 *f* *p* rebow as needed

Solo V. 2 *f* *p* rebow as needed

Solo Vla. *f* *p* rebow as needed

Solo Vc. *f* *p* rebow as needed

29

Perc.

Pno.

E. *mf* *p*  
All day and all night I see the flames.

Solo V. 1 *mf* *p*

Solo V. 2 *mf* *p*

Solo Vla. *mf* *p*

Solo Vc. *mf* *p*



Figure 4.1 (continued)

6 Act I, Scene 2 27

8  $\frac{30}{\text{♩}} = 50$

Perc. *mp* *f*

Pno. *mf*

E. *mf* *f* *mf* *p* choked off  
No one will save us.

Solo V. 1 *f* *p* *mf* *p* *mf* *p*

Solo V. 2 *mf* *p* *f* *p* *mf* *p* *mf*

Solo Vla. *mf* *p* *mf* *p* *mf* *p*

Solo Vc. *mf* *p* *mf* *p* *mf* *p* (to Vc. section)

Cb. *mf* *p* *mf* *p*

38

Perc.

Pno.

E. *p* *mf*  
We will be strong

Solo V. 1 *mp* *pp* *mp* *pp* *port.* *mf*

Vln. 1 *mf*

Solo V. 2 *p* *mp* *pp* *mute* *mf*

Vln. 2 *p* *mf* *p* *mf*

Solo Vla. *mute*

Vla. *f* *p* *mf*

Vc. *mf* *p* *f* *p* *mf*

Cb. *mf* *p* *mf* *p* *mf* *p*

Figure 4.1 (continued)

28

Act I, Scene 2

46

Perc.

Pno.

E.

*p* *mf* *mp* *f*

er be smart er brav

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf* *p* *mf* *p*

52

Perc.

Pno.

E.

*p* *with rising determination* *mp* *f*

er— We will do what— er—

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*pp* *f* *mp* *p* *f* *mp* *p* *f*

poco accel:.....

Figure 4.1 (continued)

Act I, Scene 2

57  $\text{♩} = 60$  29 Sus. Cym. *molto rit.*

Perc. *f* L.V. *p*

Pno. *f*

E. *p* *mf* *f*  
 it takes to stay out of the fire. We are walk - - - ing out

Vln. 1 *mf* *p* *f* *p* *mf* *p* *f* *sub. p* *f* *p*

Vln. 2 *mf* *p* *f* *p* *mf* *p* *f* *sub. p* *f* *p*

Vla. *mf* *p* *f* *p* *mf* *p* *f* *sub. p* *f* *p*

Vc. *mp* *p* *f* *p* *mf* *p* *f* *sub. p* *f* *p*

Cb. *mf* *p* *f* *sub. p* *f* *p*

9  $\text{♩} = 50$  swelling broadly

B. Cl. *pp* *f* *pp* *pp* *f* *pp*

Cbn. *pp* *f* *pp* *pp* *f* *pp*

Perc. *ff* swelling broadly *p*

Pno. *pp* *f* *pp* *pp* *f* *pp*

E. *ff* exultant  
 out out of this camp a -

Vln. 1 *ff* swelling broadly *pp* *f* *pp* *ff* *pp* *f* *pp*

Vln. 2 *ff* swelling broadly *pp* *f* *pp* *ff* *pp* *f* *pp*

Vla. *ff* swelling broadly *pp* *f* *pp* *ff* *pp* *f* *pp*

Vc. *ff* swelling broadly *pp* *f* *pp* *ff* *pp* *f* *pp*

Cb. *ff* swelling broadly *pp* *f* *pp* *ff* *pp* *f* *pp*

Figure 4.1 (continued)

30 70 Act I, Scene 2

B. Cl. *pp* *f* *pp* *pp* *f* *pp*

Cbn. *pp* *f* *pp* *pp* *f* *pp*

Perc. *f* *p*

Pno. *pp* *f* *pp* *pp* *f* *pp*

E. *f* *mp* *p*  
live and to gether hand in hand I promise I

Vin. 1 *ff* *pp* *f* *pp* *ff* *pp* *f* *pp* *mf* *p*

Vin. 2 *ff* *pp* *f* *pp* *ff* *pp* *f* *pp* *mf* *p*

Vla. *ff* *pp* *f* *pp* *ff* *pp* *f* *pp* *mf* *p*

Vc. *ff* *pp* *f* *pp* *ff* *pp* *f* *pp* *mf* *p*

Cb. *ff* *pp* *f* *pp* *ff* *pp* *f* *pp* *mf* *p*

6

75 8♩ = 46 Relaxing, A Little Slower

Perc. *f* *p* *f* *mf* *p*

E. *f* *p* *mf* *p*  
will never let go. I promise I will never let go.

Solo V. 1 *mf* *pp* *mf* *p* *mp* *pp*

Vin. 1 *f* *p* *mf* *pp* *mf* *p* *mp* *pp*

Solo V. 2 *mf* *pp* *mf* *p* *mp* *pp*

Vin. 2 *f* *p* *mf* *pp* *mf* *p* *mp* *pp*

Solo Vla. *mf* *pp* *mf* *p* *mp* *pp*

Vla. *f* *p* *mf* *pp* *mf* *p* *mp* *pp*

Solo Vc. *mf* *pp* *mf* *p* *mp* *pp*

Vc. *f* *p* *mf* *pp* *mf* *p* *mp* *pp*

Cb. *f* *mf* *p* *mp* *pp*

#### 4.2 Act II, Scene 1: “How Can I Go on without Miriam?”

*How can I go on without Miriam?  
Auschwitz looms like a ghost,  
haunting my waking and sleeping hours.  
Every day, I am prey to its icy grasp.  
How can I face it without Miriam?  
Where is my strength  
when I cannot hold her hand?*

— Eva Mozes Kor | Act II, Scene 1

If Eva’s bold optimism in defiance of Auschwitz’s death engine is striking, the intensity of her despair despite being free for fifty years is equally wrenching. “How Can I Go on without Miriam?” constitutes the darkest, lowest, and most pathos-filled moment of the entire opera—in this aria, the audience witnesses the interior shackles that bind Eva to her trauma in Auschwitz, reinforced over time and by the death of Miriam. If this opening gambit of Act II falls short, the catharsis of Eva’s decision in II.3 and II.4 will lack its full emotional and thematic resonance; thus, the aria is arguably the most pivotal passage in *Eva and the Angel of Death*. In terms of formal design, this aria is more tightly constructed than “The Smoke Curls into the Sky” or any of Eva’s other arias. The libretto’s punctuation, combined with the parallelism of the lines “How can I go on without Miriam?” and “How can I face it without Miriam?”, require a clear ternary form of the first three lines (A), one line (B), then the last three lines (A’). Given the length disparity between the sections, and considering that the B section stands alone as a self-contained sentence, considerable rhetorical emphasis is placed on “Every day, I am prey to its icy grasp,” suggesting a musical climax in the B section. This is precisely what occurs in m. 208.

The aria’s tonal plan consists of alternating tonal axes of C-sharp and G—key centers a tritone apart that emphasize maximum aural instability. Of the two, C-sharp Minor is the prevailing tonality for the aria for three reasons: 1) C-sharp is presented first,

and repeated at the return of the A material, 2) the C-sharp Minor collection (containing both raised and lowered sixth and seventh scale degrees) is more complete, and 3) the G tonic center is inherently unstable, as it does not contain a chordal fifth (instead sounding with C-sharp, the raised fourth), and often lacks a chordal third (such as B-flat, suggesting a G diminished triad). Diminished and augmented triads, tritones, and minor-major seventh sonorities predominate the texture, conjuring an eerie, evanescent soundworld depicting Eva's inner turmoil. Between the A and A' sections, the second line of each triplet contains a significant alteration; whereas the parallel first lines of each triplet are repeated essentially verbatim, the second lines begin on different versions of the seventh scale degree. "Auschwitz looms like a ghost" (m. 196) begins on C-natural—enharmonically B-sharp, the raised seventh of C-sharp Minor—while "Where is my strength" (m. 210) starts on B-natural, the lowered seventh. While the raised seventh contains an ascending implication, yearning to regain the stable tonic, the lowered seventh is a yielding tone, giving way to the downward pull of tonal gravity. This gradual descent is consummated in the aria's final line "when I cannot hold her hand?", which descends chromatically from C-sharp to A (the lowered sixth), then after lingering on A, falls once more by prolonged *glissando* to G-sharp (mm. 218-224). The chromatic descent pattern seen in the aria's last phrase is played out at a broader level over the course of the piece, with C-sharp moving to C-natural (B-sharp) in the A section, B-natural in the A' section, passing chromatically through B-flat (m. 212 and m. 218) to reach A to G-sharp on "...her hand?". The resulting deep structure descent is reminiscent of Heinrich Schenker's *Urlinie*—however, rather than a descent from the fifth to the tonic, this aria moves away from the stable tonic to the less stable fifth.

Table 4.2: Act II, Scene 1, “How Can I Go on without Miriam?” formal plan

Section	Measures	Tonality	Instrumentation	Musical Description
A	195	C-sharp minor	chimes, piano, string harm. trills	<i>senza misura</i> , neumatic vocal chant notation; L.5; haunting T.7 “Bells”, eerie, aleatoric soundworld
A	196 - 207	C-sharp minor → G (?)	chimes, piano, string harm. trills	bells arrival, then solidify to half notes; forest of string harmonic trills; tonality shifts to unstable G tritone; melody begins on raised seventh
B	208	C-sharp minor	string harm. trills	<i>senza misura</i> , bells arrival; strings echo vocal melodic notes; high vocal climax (A-flat-5); pure declamatory style, ending with <i>sprechstimme</i>
A'	209	C-sharp minor	same as A, now w/ horn and trombone	exact restatement of A, now with sustained brass G-sharp-3 from T.1 “Memory”
A'	210 - 224	C-sharp minor → G (?) → C-sharp minor	same as A, now w/ horn and trombone	bells arrival, then half notes; tonality shifts to G tritone, then returns to C-sharp minor; melody begins on lowered seventh; gradual vocal descent to low vocal climax (G-sharp-3; lowest pitch in opera)

Eva’s plaintive cries “How can I go on without Miriam?” and “How can I face it without Miriam?” in the wake of her sister’s death recall the last time the twins were forcibly separated; accordingly, both lines utilize the leitmotif L.5, first heard in Eva’s I.4 aria setting “I can’t sleep without Miriam” and heard subsequently in II.3 setting “Is there a word worthy of Mengele?”. The common theme between all four occurrences is contemplating the long-term impact of Mengele’s rending of Miriam from Eva. Interestingly, L.5 was first composed as the signature theme of Eva’s II.1 aria, and only afterwards back-projected into her I.4 aria as a foreshadowing. The aria does not have a single prevailing thread of imagery, but rather a constellation of images and language taken up previously in other parts of the opera. Eva’s traumatized memories are described with straightforward language including “Auschwitz looms like a ghost” and “haunting my waking and sleeping hours.” The former line is set with meandering, chromatically-descending major thirds, a reference to L.4 featured in I.1 (“You need to be disinfected”), I.4 (“They don’t feed the living dead”) and elsewhere depicting the corrosive, deteriorating effects of Mengele’s Auschwitz. Though Eva recovered from physical illness, the lasting psychological trauma lingers. In the central line, two images are invoked: 1) a hunting

predator (“prey,” “grasp”) and cold (“icy”). The language of ice is an exact opposite to the ubiquitous Act I imagery of smoke, fire, and flames. Finally, the through-line image of the twins’ joined hands (especially featured in I.2 and I.5) is resurrected in the final line of the aria, this time as a reversal and denial of Jaffa’s dying wish “Never let go!”. Similarly, “Where is my strength” reverses Eva’s earlier promise in I.2, “We will be stronger.”

“How Can I Go on without Miriam?” features a mature, operatic, adult voice from the sixty-year-old Eva, contrasting the youthful tone first heard in “The Smoke Curls into the Sky.” Though this aria does not contain the florid ornamentation of the I.2 aria, Eva’s maturity is communicated through her more sophisticated—albeit unusually jaded—harmonic and intervallic language, declamatory strength, and intense emotional pathos. The aria’s prosody opens with a *senza misura*, chant-like melodic phrase written in neumatic notation (m. 195, recurring in m. 209), a clear reference to the opening phrase of the I.2 aria. Even when time resumes in m. 196, Eva’s melody remains expressively arrhythmic, utilizing triplets and augmentation processes to obscure the metric pulse. With a mature voice, Eva can explore extremes of register hitherto unheard in Act I. In m. 208, the B section melody catapults from a D-flat-4 to a G-natural-5 (note the presence of the aria’s main tonal axes!), an octave plus a tritone in range. The G-natural then resolves up by half step to A-flat-4, the highest pitch heard from Eva thus far in the opera. The true signature sound of Eva’s voice, however, is her low register—hence the decision to cast Eva as a mezzo-soprano rather than the traditional soprano lead. The aforementioned low G-sharp-3, the final melodic pitch of the aria, is the lowest pitch in Eva’s range, encoding both her force of character and deep disillusionment. This is the only occurrence of G-sharp-3 in Eva’s part, rhetorically marking its placement in the aria. Along musical and narrative trajectories, the aria’s ending is Eva’s lowest point in the entire opera. Another point of emphasis in the vocal prosody is on “icy grasp” in the B section, performed as



*Sprechstimme* for unnerving effect. Formally, this also signifies the hinge of the aria, the point where it pivots back to A’.

The aria’s instrumental texture is crucial to the meaning-making process and musical affect of the piece. The woodwind section is entirely absent from the aria, signifying the absence of Miriam, who was associated with the woodwind family. The predominant associative textural fields employed are T.1 “Memory” (via string harmonic trills and dovetailed brass pedal tones) and T.7 “Bells” (via the piano and chimes polyrhythmic texture). This is the first appearance of T.7, so the striking bell-like texture will be associated in listener memory with the dramatic questions Eva poses in the aria (appropriately recurring at the start of II.3 and the II.4 proclamation). The strings’ harmonic trills articulate the tonic C-sharp, reinterpreting the shimmering timbre of earlier “Memory” moments as ethereal and otherworldly. The second violins catch the climax of Eva’s opening melody as a harmonic trill, suggesting acoustic resonance or, in electroacoustic terms, a spectral freeze (m. 195). More harmonic trills join the sonic forest until the harmony changes in m. 202, the sudden shift in T.7 to a tritone-based sonority marking a jarring point of arrival. Setting the line “Haunting my waking and sleeping hours,” the polyrhythmic bell texture tapers off to a *piano* half note rhythmic echo of its former plentitude (mm. 204-206). Another major arrival on C-sharp in m. 208 marks the temporary suspension of the T.7 texture as the voice takes the foreground. Harmonic trills in the second violins and violas catch and sustain Eva’s G-natural and A-flat, generating a semitonal rub that persists until the strings gradually fade at the end of the section. Section A’ is similar in orchestration and texture to Section A, but now with the addition of a G-sharp-3 pedal tone, handed off between the horn and trombone. Harmonic *glissandi* on the first violins’ A string mesh with the C-sharp Minor sonority (m. 211), building to the chord change to G-natural and persisting even after the other strings have dropped out. The brass’

pedal G-sharp sustains as well, even under the muted half-note bell chimes from chimes and piano. Eva's final pitch is caught and reinforced by *fortissimo* mid-high cello and high contrabass, followed by the T.1 harmonic trills and T.7 bells fading in for a final swell, echoing the aria's beginning and aurally leading the audience out of Eva's inner psyche. A distorted version of T.4 "Yearning" in the oboe, alto saxophone, and bassoon signifies Eva's frustrated yearning to be with her twin sister Miriam once more (mm. 223-224).

What meanings may be communicated to audiences experiencing this aria as a compact, three-minute whole? First, listeners will doubtless hear both the depths of Eva's despair in the aftermath of her bereavement and the chilled, haunted quality of the aria's overall textural and harmonic aesthetic. Whether or not individual audience members connect the lowest pitch of Eva's range with her subjective, emotional state, they will surely hear the darkness and pain she feels in the moment. Next, listeners will hear the gravity of the dramatic questions Eva raises in this aria as fueling her character trajectory throughout Act II, cued by the staging device of freezing time in the external world so the audience can peer into Eva's inner subjectivity. Eva's desperate line "How can I go on without Miriam?" is a microcosm of countless Holocaust survivors and bereaved families even in the present day, driving Eva's confrontation with the source of her trauma after fifty years and her eventual decision to forgive. Attentive listeners may also track the interaction of leitmotifs and associative textural fields from elsewhere in the opera, including L.5 from Eva's I.4 aria, T.1 "Memory" from throughout the aria, L.4 from earlier lines associated with Auschwitz and sickness, and, retrospectively, the significance of introducing T.7 "Bells." They may even recognize—perhaps subconsciously—the significance of lacking woodwinds throughout the aria and connect that characteristic to Miriam's death. Finally, listeners may encounter in the power of Eva's voice a different kind of strength from the protector role she was forced to adopt in Act I. That fortitude of

character—no less difficult to cultivate than that necessary to survive Mengele, Auschwitz’s ‘angel of death’—is the ability to acknowledge one’s inner brokenness from trauma, to know that burying the past is not a sustainable long-term solution, and to seek possible avenues of healing.

Figure 4.2: Act II, Scene 1, “How Can I Go on without Miriam?” complete score

Act II, Scene 1 143

195 Senza Misura (♩ = ~104)

Perc. *5"* (do not repeat accent) *ff* *p*

Pno. *ff* (do not repeat accent) *p*

E. *5"* freely; hauntingly expressive *p* *mf* *f* *mf* *p*  
 How can I go on with-out Mir-i-am?

Vln. 1 *5"* *n* *mp*

Vln. 2 *5"* *n* *mp*

Vla. *5"* *n* *mf*

Vc. *5"* *n* *mf*

Cb. *5"* *n* *mf*

4 196 ♩ = 104

Perc. *p* *ff* *p*

Pno. *p* *ff* *p*

E. *p* *f* *mf* *p*  
 Ausch-wiltz looms like a ghost

Vln. 1 *I, II* *n* *mp*

Vln. 2 *(mp)*

Vla. *(mf)*

Vc. *(mf)*

Cb. *n* *mf*

Figure 4.2 (continued)

144

Act II, Scene 1

202

Perc. *f* *f* *p*

Pno. *f* *f* *p*

E. *mf* *f* *mp*  
Hunt - ing my wak - ing and sleep - ing hours.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

208 Senza Misura (♩ = ~104)

Perc. *f*

Pno. *f*

E. *f* *f* *f* *f*  
Ev - er - y day I am prey to its i - cy grasp. sprechstimme

Vln. 1 *f* *p* *n*

Vln. 2 *f* *p* *n*

Vla. *f* *p* *n*

Vc. *f* *p* *n*

Cb. *f* *p* *n*

Figure 4.2 (continued)

Act II, Scene 1

145

209 <sup>5<sup>th</sup></sup> <sup>brassy!</sup> stagger breathe with Tbn.

Hn. *f* *p* ord.

Tbn. <sup>5<sup>th</sup></sup> <sup>brassy!</sup> stagger breathe with Hn. *f* *p* ord.

Perc. *f* *p*

Pno. *f* *p*

E. <sup>5<sup>th</sup></sup> *p* *mf* *f* *mf* *p*  
How can I face it with out Mir - i - am?

209

Vln. 1

Vln. 2 *n* *mp*

Vla. <sup>5<sup>th</sup></sup> *n* *mf*

Vc. <sup>5<sup>th</sup></sup> *n* *mf* *n* *mp*

Cb. *n* *mf*

Figure 4.2 (continued)

146

Act II, Scene 1

210  $\text{♩} = 104$

*blend with Tbn.* *brassy!* *ord.*

Hn. *p* *ff* *mp* *p* *mf*

Tbn. *ff* *mp* *p* *mf*

*blend with Hn. brassy!* *ord.*

Perc. *p* *ff* *p* *mf*

Pno. *p* *ff* *p* *mf*

E. *p* *f* *p* *mf*

Where \_\_\_\_\_ is \_\_\_\_\_ my \_\_\_\_\_ strength \_\_\_\_\_

210  $\text{♩} = 104$  *seagull*

Vln. 1 *mp* *f*

Vln. 2 *mf* *p* *f*

Vla. *mf* *p* *f*

Vc. *mf* *p* *f*

Cb. *mf* *p* *f*

Figure 4.2 (continued)

Act II, Scene 1

147

216

3 4 4

Hn. *p* *mf* *p* *mp* *ff*

Tbn. *p* *mf* *mp* *p* *mp*

Perc. *p* *p* *ppp* *choke* *p*

Pno. *p* *p* *pp* *ppp* *p*

E. *mp* *f* *mp* *p* *ff*  
when I can not hold her hand?

3 4 4

216

Vln. 1 *p* *p*

Vln. 2 *p*

Vla. *p*

Vc. *ff*

Cb. *ff*



148

3 Time resumes normally. The specter of Mengele fades away inexplicably.

3  
4 225 ♩ = 80 Hollow, Mournful

## Chapter 5: Production and Impact

### 5.1 Performance History

*Eva and the Angel of Death* is an opera inextricably linked to public performance, since it is conceived as an aesthetically immersive act of public ritual and remembrance. Thus, no effort was spared in maximizing the artwork's public impact on communities within and beyond Austin, Texas. The *Eva* opera was originally planned to premiere in two performances on April 18 and 19, 2020, at the Austin Central Library's Special Events Center (seating capacity: 260+ per performance), with free admission and open to the public. However, like many artistic performances scheduled during Spring 2020, the original performance schedule was disrupted by the global outbreak of the novel coronavirus pandemic (dubbed the COVID-19 disease), which resulted in government direction to postpone any public gatherings of over 250 attendees (later 50, then 10) in Austin, Texas. At the time of this document's publication, a rescheduled premiere date has not been finalized—though every effort will be made to reschedule the performances to a late 2020 date, if the pandemic shows signs of subsiding by then. The original premiere dates were intentionally selected to coincide with *Yom Hashoah* (April 20-21, 2020), the global Holocaust Remembrance Day memorializing approximately six million Jewish individuals killed by the Third Reich during the Holocaust. Although promoting Holocaust awareness is a mission that must continue year-round, *Yom Hashoah* provides an excellent opportunity to bring together a coalition of intersecting communities in acts of public Holocaust remembrance. The presenting organization for the premiere performances was Density512, an Austin-based chamber orchestra, and the artistic team consisted of composer/producer Thomas B. Yee, conductor/producer Jacob Schnitzer, director Margaret Jumonville, and projection designer Jesse Easdon. The vocal cast featured

mezzo-soprano Page Stephens in the lead role of Eva Mozes Kor, soprano Julia Taylor as Miriam Mozes and Dorothy, tenor Robbie LaBanca as Hans Münch and SS Officer, baritone Jawan Jenkins as Josef Mengele, and soprano Carolyn Hoehle as Jaffa Mozes. As of the date of publication, no personnel changes due to the postponement are anticipated.

The performance venue for the premiere was the Austin Central Library, a vibrant cultural hub in the heart of downtown Austin, rather than a traditional fine arts concert hall, such as Austin's Long Center for the Performing Arts. The library's widespread popularity, centralized location, and easy accessibility via Austin's Capital Metro bus system made the library ideal to maximize the opera's visibility and attendance by a diverse audience base. The project's creative team sought to draw individuals who have never before attended an opera or art music concert as well as ardent new music enthusiasts. Additionally, promotion targeted audiences from a range of religious backgrounds, reaching out to Jewish communities as well as those of non-Jewish faiths; in particular, promotion for the opera through the University Interfaith Council at The University of Texas at Austin and the city of Austin's organization Interfaith Action of Central Texas were invaluable connections for building a unique intersection of religious and cultural perspectives at the Austin premiere. At the present time of writing, possible venues for follow-up performances of *Eva and the Angel of Death* include Houston (Holocaust Museum Houston and Density512), Indianapolis (Indianapolis Opera and the Jewish Federation of Greater Indianapolis), Dallas (Dallas Holocaust and Human Rights Museum and Density512), Terre Haute (Indiana State University and the CANDLES Holocaust Museum), San Antonio (Holocaust Memorial Museum of San Antonio and The University of Texas at San Antonio), and Washington, D.C. (United States Holocaust Memorial Museum). However, these follow-up productions depend on the impact of the Austin premiere performances, so whether any of these comes to fruition remains to be determined.

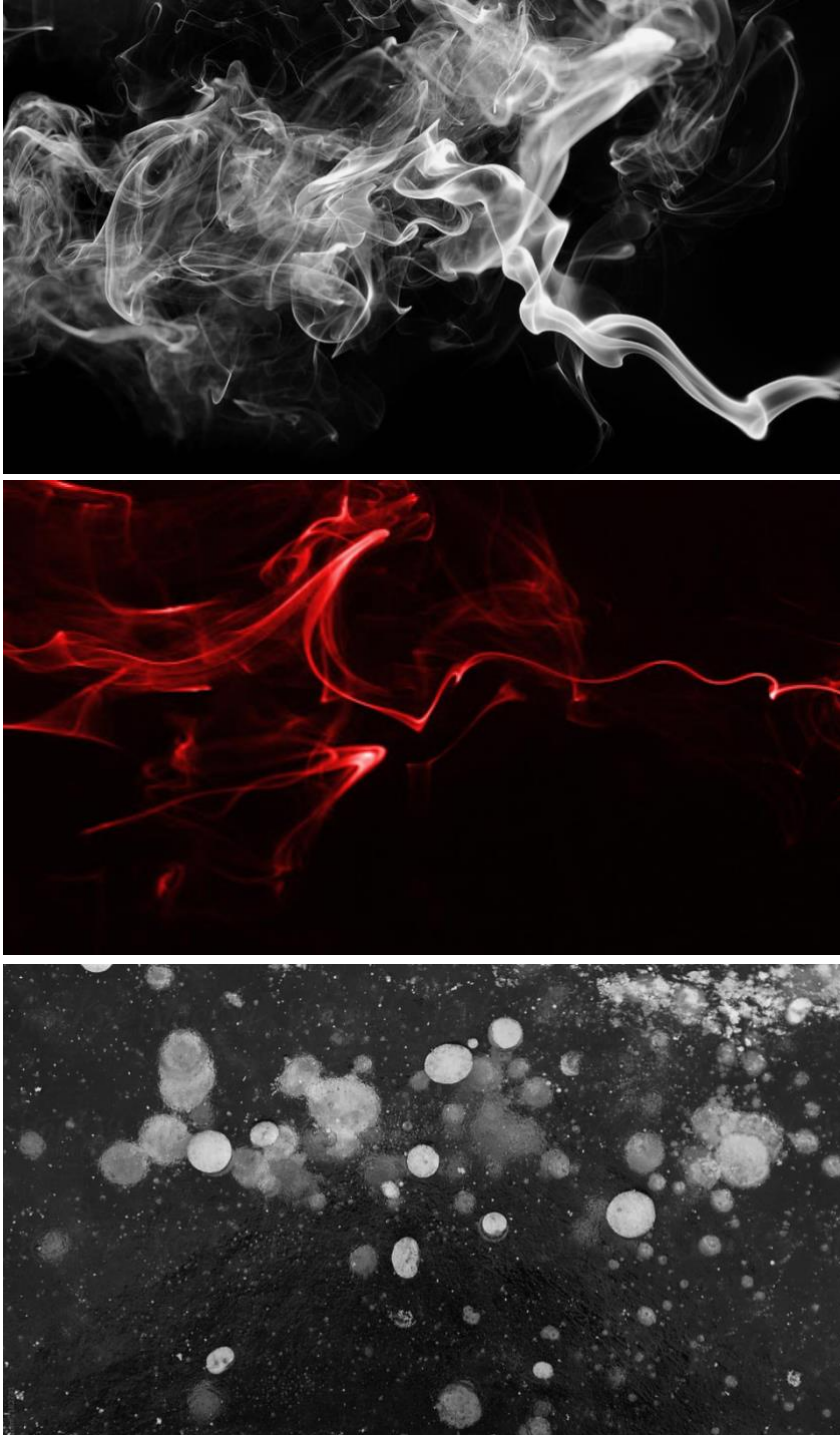
## 5.2 Staging and Projection Design

Set, costuming, and staging are essential components of any operatic production; director Margaret Jumonville and projection designer Jesse Easdon collaborated with the musical components of *Eva and the Angel of Death* to craft an immersive multimedia production. Margaret's direction adopted a minimalist approach, designed to suggest and imply many actions rather than directly represent them. This was as much due to aesthetic philosophy as logistical or financial concerns; while elaborate set and staging would be appropriate for operas by Wagner, Verdi, or Puccini, *Eva and the Angel of Death* is a remarkably introspective narrative focusing on inner psychological experiences and development. How can such internal drama be appropriately manifested onto large-scale set or costume pieces? Additionally, the most vivid setting that could be represented literally is Auschwitz in Act I—and visibly portraying its horrors on-stage may well be too intense or traumatic for many individuals, including young audience members and Holocaust survivors in attendance. For these reasons, Margaret's direction accomplishes a terrific deal with relatively reserved movement, costuming, and set. For example, in Act I, Scene 4, the SS Officer suggests Eva's imprisonment through pacing gradually in a rectangular pattern around a seated Eva, ignoring her as she reaches out to him for food. Though there are no bars or doors in the on-stage set, the separation between Eva and the SS Officer is palpable through the gestures and apportioning of stage space. Similarly, in Act II, Scene 1, Eva's anxiety flashback is depicted by having the voices of her past antiphonally surrounding her and Dorothy, who are seated. Dr. Mengele stands back stage right, SS Officer back stage left, and Jaffa Mozes walks up the center aisle from the audience. When Eva's panic climaxes and time freezes for her aria, the three voices from her past turn and face away from her, signaling Eva's retreat into her private, interior world. In both of these examples, Margaret's direction suggests nuanced psychological realities.

While elaborate set and staging would detract from the opera's prevailing interiority, projection design instead enhances it.<sup>115</sup> Projection design is an exciting, burgeoning art medium growing in sophistication and versatility as visual technology evolves in an increasingly multimedia era. Specializing in designing XR (extended reality) and interactive virtual reality experiences that combine computer science and theater backgrounds, Jesse Easdon contributed creative and narratively appropriate visuals for *Eva and the Angel of Death* that complemented its stage direction and musical material, transforming the opera into an immersive, multimedia experience. Synergizing with Margaret's approach, Jesse chose to project imagery that suggested, rather than directly represented, the setting or circumstances of a scene. For example, instead of projecting a modern photograph of the Auschwitz selection platform or bunkers, Jesse chose out-of-focus barbed wire to approximate the experience of danger and entrapment in a more psychological manner. The chosen visual palette for *Eva* consists largely of flowing, ephemeral textures like flames, smoke, or droplets of water, aimed at exemplifying the theme of memory and the lingering impact of past events (Figure 5.1 displays examples of projections used in the opera). Varying degrees of visual focus are thematized, analogous to Eva's degree of psychological clarity or impairment as her mentality develops, especially in Act II. Projection design thus contributes a pivotal aesthetic layer to the opera.

115. Projection design refers to recording, editing, and computer-generating visuals to be dynamically projected onto screens and surfaces in a multimedia production. Projection design is increasingly utilized in ballet, opera, and musical theater productions for its versatility, visual effectiveness, and economy of space.

Figure 5.1: Sample projection design images for *Eva and the Angel of Death* (Jesse Easdon, projection designer)



### 5.3 Community Building and Impact

Successful production of *Eva and the Angel of Death* would not have been possible without considerable support and resources from many organizational partners. As mentioned previously, the presenting organization Density512 was a primary collaborator throughout the production of the opera, supplying the conductor, orchestral musicians, website event page, ticketing RSVP system, and press contacts for promoting the performances (Figure 5.2). The American Composers Forum acted as the project's 501(c)(3) nonprofit fiscal sponsor, enabling the production to access sources of funding dedicated to the nonprofit sector. In February 2019, the Austin Public Library granted a cultural partnership to the project, providing access to the venue for the opera's rehearsals and performances as an in-kind donation totaling \$6,300 in value. The University of Texas at Austin Butler School of Music piano technicians Charles Ball and Andrew Edwards provided the project a rental Steinway grand piano and tuning services as an in-kind donation totaling \$1,360 in value. Eva Mozes Kor's organization, the CANDLES Holocaust Museum & Education Center, arranged for composer Thomas B. Yee and librettist Aiden K. Feltkamp to interview Eva for the opera in January 2019, provided information and archival resources as needed by the project, and hosted Thomas and Aiden at CANDLES to promote the opera for Smithsonian Museum Day on September 21, 2019.

Figure 5.2: “Eva and the Angel of Death” event, Density512.org website



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## Eva and the Angel of Death

Saturday, April 18, 2020, 8:00 PM –  
 Sunday, April 19, 2020, 2:00 PM  
Google Calendar · iCS

## POSTPONED

In light of the COVID-19 outbreak, we regret to announce that we must postpone the world premiere of Eva and The Angel of Death (April 18th and 19th). We remain committed to presenting this premiere on our 2020-2021 Season.



**Saturday, April 18th 8pm**  
**Sunday, April 19th, 2pm**  
**Austin Central Library (710 W Cesar Chavez St.)**  
**Music by Thomas B. Yee, Libretto by Aiden K. Feltkamp**  
**worldpremiere.opera.auschwitz.evamozeskor**  
**Free and open to the public, donations accepted**

A new opera by Austin-based composer Thomas Yee and librettist Aiden Feltkamp, *Eva and the Angel of Death* portrays the true story of Eva Mozes Kor, a child survivor of the Holocaust and Josef Mengele's medical experiments. Fifty years after her liberation, Kor returned to Auschwitz to announce her message of forgiveness, peace, hope, and healing. After Kor's passing on an educational tour to Poland in 2018, we will continue her legacy through this communal artistic experience. In Kor's own words from her 1995 Declaration of Amnesty, "NO MORE WARS, NO MORE EXPERIMENTS WITHOUT INFORMED CONSENT, NO MORE GAS CHAMBERS, NO MORE BOMBS, NO MORE HATRED, NO MORE KILLING, NO MORE AUSCHWITZES."

### Cast

**Page Stephens** as Eva Mozes Kor  
**Julia Lauren Taylor** as Miriam Kor and Dorothy  
**Jawan Jenkins** as Dr. Joseph Mengele  
**Robbie LaBanza** as SS Officer/Hans Münch  
**Carolyn Hoeble** as Jaffa Kor

### Creative Team

**Thomas B. Yee**, Composer and Co-Producer  
**Jacob Schnitzer**, Conductor and Co-Producer  
**Margaret Jamonville**, Director  
**Jesse A. Eason**, Projection artist  
**Luke Berringer**, Assistant Conductor



**About Eva Mozes Kor**  
 In 1995, Eva Mozes Kor founded the CANDLES Holocaust Museum and Education Center in Terre Haute, Indiana, with a mission to prevent prejudice and hatred through education about the Holocaust. Until her death on July 4, 2019, Kor was an active public speaker, community leader, champion of human rights, Holocaust awareness educator, and forgiveness advocate. Kor said: "I hope, in some small way, to send the world a message of forgiveness, a message of peace, a message of hope, a message of healing."

Credit: Candies Holocaust Museum and Education Center



**About the Composer**  
 Some composers found their love of music at the symphony hearing Brahms or Beethoven—Thomas discovered his from the 16-bit beeps and boops of the family Super Nintendo. Though his musical adventures have broadened from slaying virtual dragons, he has carried music's narrative power with him ever since. Whether depicting what amazing phenomena of light in nature might sound like, exploring the stories and deeds of unsung heroes during the Holocaust, or warning against the dangers of otherizing with the myths of Leviathan, Thomas seeks to connect with listeners' hearts and minds through the power of musical communication. Blending the roles of composer and theorist, Thomas' scholarly concentration is the field of music and meaning, developed in his work with Robert Hatten. In addition to composing, he reads and listens to analytic philosophy (often at the same time) and can frequently be found cooking restaurant-worthy cuisine with his wife Tori.



Figure 5.2 (continued)



**About the Librettist**  
Aden Kim Felikamp (they/he) began their musical life at the age of 5 playing a quarter-size cello and now they're "upending preconceptions about voice and gender" (New York Times) as a trans nonbinary writer, speaker, and creative analyst. Mx. Felikamp's operatic libretti center marginalized characters and include a queer sequel to Don Giovanni that deals with grief and rape culture (*The Times are Nights*), an homage to Clara Schumann exploring mental illness (*Short Variations*), and Holocaust remembrance art (*Eve and the Angel of Death*, *Silver and Stars*, *The Priestess of Morphine*). They also write science fiction, poetry, and educational non-fiction. Before their medical transition, Mx. Felikamp began their opera career as a mezzo-soprano. Now they serve as the Director of Emerging Composers and Diversity for American Composers Orchestra. They live in NYC with their partner, cat, and two parrots. On the weekends, they write fanfiction, drink coffee, and build robots.



**Trigger Warnings**

*Eve and the Angel of Death* carries a recommended minimum age of 12 years. Trigger warnings include: verbal descriptions of Holocaust atrocities and medical experiments, scene suggesting medical experimentation, onstage panic attacks, episodes of depression and PTSD, major character death, parental death.

**Community Partners**



This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department, the Schusterman Center for Jewish Studies, and the Texas Holocaust and Genocide Commission.

Earlier Event: March 15  
What Status Quo?

Later Event: May 17  
Syllables and Circuits



subscribe to our newsletter  
Sign up to learn about upcoming Density512 happenings!

Email Address

SIGN UP

Production of *Eva and the Angel of Death* was supported in part by the Cultural Arts Division of the City of Austin Economic Development Department, the Schusterman Center for Jewish Studies at The University of Texas at Austin, the Texas Holocaust and Genocide Commission, and the chair funds of Butler School of Music Director Mary Ellen Poole and the Marlene and Morton Meyerson Endowed Chair. Without generous grants from each of these organizational partners, production of the opera would not have been possible. The City of Austin Cultural Arts Division administers “programs to assist the development of creative industries in Austin, and... support the community’s unique cultural identity and vitality.”<sup>116</sup> The division’s Community Initiatives grant—bestowed to *Eva and the Angel of Death* in February 2020—supports arts projects that “celebrate Austin’s culture of creativity” and actively promotes representation of historically underrepresented communities.<sup>117</sup> The Schusterman Center for Jewish Studies, underwritten by the Charles and Lynn Schusterman Family Foundation, is a “thriving hub for the study and appreciation of Jewish culture, history, and society,” offering both public programming—including presentations, media screenings, and arts events—and an undergraduate Jewish Studies program.<sup>118</sup> The Texas Holocaust and Genocide Commission, established by Texas Senate Bill 482, aims “[t]o bring awareness of the Holocaust and other genocides to Texas students, educators, and the general public by ensuring availability of resources, and in doing so imbue in individuals a sense of responsibility to uphold human value and inspire citizens in the prevention of future atrocities.”<sup>119</sup> Each of these key organizational partners constitutes a fitting and

116. “Cultural Arts | AustinTexas.gov” (<http://www.austintexas.gov/department/cultural-arts>, accessed March 8, 2020).

117. “Community Initiatives Program” (<http://www.austintexas.gov/department/community-initiatives-program>, accessed March 8, 2020).

118. “About Us” (<https://liberalarts.utexas.edu/scjs/about/overview.php>, accessed March 8, 2020).

119. “Homepage” (<https://thgc.texas.gov/>, accessed March 8, 2020).

appropriate sponsor in achieving the mission of *Eva and the Angel of Death*. Perhaps the most surprising and humbling source of support was the surge of grassroots donations collected through the HornRaiser crowdfunding platform. In November – December 2019, the project’s creative team ran a four-week crowdfunding campaign with a goal of \$5,000, aimed at defraying a portion of the opera’s production costs. Donations from sixty-five donors—many of whom were unsolicited—raised \$6,270.04, or over 125% of the original goal (see Figure 5.3, a screenshot of the HornRaiser crowdfunding webpage; one donation is not counted in the total shown due to belated arrival and processing). As a result, *Eva and the Angel of Death* is a fully funded project with a total budget of \$31,430. All of the project’s sponsors have agreed to fund the opera at the same level upon its eventual rescheduled date, owing to the unforeseeable COVID-19 pandemic crisis resulting in the premiere’s postponement.

Figure 5.3: “Support Eva and the Angel of Death: A Holocaust Remembrance Opera”  
HornRaiser crowdfunding webpage

CROWDFUNDING
LOG IN

THANKS FOR VISITING!  
This project is now in update mode. Check back regularly to see how things are progressing.

Support Eva and the Angel of Death: A Holocaust Remembrance Opera

\$6,225
124%

Raised toward our \$5,000 goal  
66 Donors

PROJECT HAS ENDED  
Project ended on December 20, at 09:00 AM CST

Project Owners

Description
Updates (4)
Donor Wall
Ambassadors

Support Eva and the Angel of Death: A Holocaust Remembrance Opera

### Eva and the Angel of Death

#### A Holocaust Remembrance Opera

**UPDATE:** Thanks to the tremendous generosity of our donors, we were able to surpass our initial fundraising goal of \$5,000 with 11 days remaining in the campaign! Due to how the overwhelming outpouring of support exceeded our expectations, we have decided to create a new **stretch goal of \$6,000** to further fund production costs. If reached, this stretch goal would allow us to have a professional-grade studio recording session of the opera at the Butler School of Music's Bates Recital Hall, so that the opera can be accessible for global audiences and posterity, in addition to communities in Austin. The project team is blown away by the community's generosity for *Eva and the Angel of Death*; let's keep the momentum going to create the best possible artistic experience!

Who We Are

My name is **Thomas B. Yee**—music composer, doctoral candidate, and Assistant Instructor at the University of Texas at Austin's Butler School of Music. Together with my project team partners **Jacob Schnitzer** (conductor, producer), **Aiden K. Feltkamp** (librettist), **J. Page Stephens** (lead vocalist), **Margaret Jumonville** (stage director), and **Jesse Easdon** (projection designer), I would like to share with you our vision for *Eva and the Angel of Death*, a Holocaust Remembrance opera about the long-term impact of Eva Mozes Kor's experience after surviving Auschwitz. The opera will be premiered in April 2020 by the Austin-based chamber orchestra **Density512** at amidst a series of public events including:

- Two performances on Saturday, April 18th (8 PM) and Sunday, April 19th (2 PM) at the **Austin Public Library Special Events Center**
- A talk on Eva's life, legacy, and memoir *Surviving the Angel of Death* by Eva Mozes Kor's son, Dr. Alex Kor on Saturday, April 18th at 2 PM (Austin Public Library Atrium)
- A screening of Eva's Documentary *Eva: A-7063* hosted by the **Schusterman Center for Jewish Studies**

These events support my artistic mission and specialization as a composer is to **embody in music the stories of unsung heroes and perspectives from the Holocaust**. My aim is to create aesthetic experiences that promote themes of social justice and racial reconciliation, bridge cultural gaps between Jewish and non-Jewish communities, and portray the unique experiences of Holocaust survivors and allied bystanders in their raw emotional intensity through the power of musical storytelling. Holocaust remembrance art immerses audiences in experiences from the past and invites them to confront vital questions applied to their own context. *Eva and the Angel of Death* is my doctoral dissertation at UT Austin, and the culmination of my work thus far as an artist.

Listen to an Aria from Eva and the Angel of Death

The project team's organizational partners include:

- American Composers Forum** (Fiscal Sponsor)
- Austin Central Public Library**
- CANDLES Holocaust Museum and Educational Center**
- Density512** (Presenting Organization)
- Schusterman Center for Jewish Studies**
- Shalom Austin**
- Texas Holocaust and Genocide Commission**
- University of Texas at Austin Graduate School**

I HOPE, IN SOME SMALL WAY, TO SEND THE WORLD  
A MESSAGE OF **FORGIVENESS**,  
A MESSAGE OF **PEACE**,  
A MESSAGE OF **HOPE**,  
A MESSAGE OF **HEALING**.  
-EVA MOZES KOR

Levels
Choose a giving level

\$45
Year of Auschwitz Liberation

In January 1945, the prisoners at Auschwitz were liberated—including Eva and Miriam Mozes. Supporters at this level will be acknowledged in the printed program for the opera's two premiere performances.

Contribute \$45

\$70.63
Eva A-7063

When Eva Mozes arrived on the selection platform at Auschwitz, she was branded with the tattoo A-7063. Supporters at this level will be: 1) acknowledged in the Acknowledgments page of the opera's score and 2) in the printed program for the opera's two premiere performances.

Contribute \$70.63

\$122
Known Mengele Twin Survivors

Eva Mozes Kor and Miriam Mozes Zaiger located 122 individual surviving Mengele twins, and CANDLES Holocaust Museum and Education Center continues to locate more. Supporters at this level will: 1) gain access to audio and video recordings of Eva and the Angel of Death after its premiere, as well as 2) be acknowledged in the Acknowledgments page of the opera's score and 3) in the printed program for the opera's two premiere performances.

Contribute \$122

\$600
Thousands of Jews Deported

In 1944, over 600 thousand Jews were deported to Auschwitz as part of the Final Solution. Eva arrived between May 31 and June 8, 1944 as one of these 600 thousand. This level funds 1 of the 21 orchestra musicians for the opera's rehearsals, performances, and recording session. Supporters at this level will: 1) be invited to an exclusive meet-and-greet with the opera's composer, project team members, and vocal cast members; 2) gain access to audio and video recordings of Eva and the Angel of Death after its premiere, as well as 3) be acknowledged in the Acknowledgments page of the opera's score and 4) in the printed program for the opera's two premiere performances.

Contribute \$600

\$1,800
Eva, Angel of Life

Celebrating the life (in or out) of Chai, strongly connected to the number 18 in Gematria or Jewish numerology) that Eva Mozes Kor was able to live after escaping Auschwitz. This level funds four orchestra musicians for the opera's rehearsals and performances. Supporters at this level will: 1) receive an

Figure 5.3 (continued)

Other organizational partners contributed to the community building and outreach stage of production, promoting the opera's premiere performances through email lists, event calendars, and social medias. Apart from the organizational partners already mentioned, Holocaust Museum Houston and the Holocaust Memorial Museum of San Antonio amplified the opera's promotion beyond the city of Austin. Shalom Austin, the Jewish Outlook, and Congregation Agudas Achim spread word about the opera through Austin's Jewish communities, and the University Interfaith Council and Interfaith Action of Central Texas reached audiences from a variety of faith backgrounds. The University of Texas Butler School of Music, radio station KUT 90.5, and Sightlines Magazine also promoted the opera's performances to listeners and readers interested in fine arts.

Finally, four accompanying events presented in conjunction with the opera's premiere performances—free and open to the public—provide further contextualization related to Eva Mozes Kor's story. The following list provides the original dates, locations, and participants for these accompanying events, but all of these have also been postponed due to the COVID-19 outbreak with the intention of rescheduling to precede the opera's new premiere date:

1) *Is Forgiveness Still Possible? A Conversation on Forgiveness, Justice, and Healing* (April 2, 2020, hosted by the Veritas Forum and InterVarsity): interfaith panel dialogue on the theology, ethics, psychology, and social impact of public acts of forgiveness like Eva Mozes Kor's Declaration of Amnesty with participants Rabbi Neil Blumofe (Congregation Agudas Achim), Dr. Matthew Potts (Harvard Divinity School), Dr. Art Markman (UT Austin Department of Psychology), and Dr. Marilyn Armour (UT Austin School of Social Work).

2) *Eva A-7063* Documentary Screening (April 7, 2020, hosted by the Schusterman Center for Jewish Studies): Directed by Ted Green, *Eva A-7063* tells

the full, astonishing story of Eva Mozes Kor for the first time, tracking her from Auschwitz to Israel to the United States and ultimately to her courageous return to the Nazi death camp; followed by audience Q&A and scholarly panel discussion.

3) *Surviving the Angel of Death: The True Story of a Mengele Twin in Auschwitz* Book Talk (April 18, 2020, hosted by the Austin Central Library): Dr. Alex Kor (son of Eva Mozes Kor), delivers a family-friendly talk for Austin Central Library patrons on his mother's life, legacy, and memoir, with special focus on the controversy and discussions Eva's July 2019 death sparked in the ensuing months.

4) Dr. Alex Kor, a medical doctor by trade, presents a lecture on medical ethics and the long-term health effects of Josef Mengele's experiments on Eva and Miriam which eventually led to Miriam's death, as well as lifelong medical complications for Eva (April 20, 2020, hosted by the Schusterman Center for Jewish Studies).

*Eva and the Angel of Death* is artistically and culturally significant as an act of public remembrance aiming to unify Jewish and non-Jewish audiences, as an opera based on historical subject matter, and as a contemporary opera incorporating multimedia elements including electroacoustic music and projection design. The project's objectives included presenting Eva Mozes Kor's story in immersive operatic form to 500+ attendees, facilitating talks on Holocaust remembrance and deeper understanding of forgiveness to 1,000+ students and adults, and intentionally engaging public audiences beyond existing Jewish- and classical-music communities. In order to measure impact on the audience members in a qualitative manner, the artistic team placed a community feedback board in the venue lobby to allow audience members to record and publicly display what themes and moments from Eva's story resonated most with them. These impact notes will be posted and shared via the event page on Density512's website (Density512.org) and

Thomas B. Yee's composer website ([thomasbyee.com](http://thomasbyee.com)). With two upcoming premiere performances of 260+ seats at the Austin Central Library Special Events Center planned, *Eva and the Angel of Death* presents a significant opportunity to impact the city of Austin, Texas, building community around a public act of Holocaust remembrance art and promoting understanding of past history, contemporary societal issues, and future genocide prevention.



## Chapter 6: Conclusion — Forgiveness and Memory

The discourse appropriately concludes, in chiasmic fashion, where it began, with task of memory now in dialogue with the theme of forgiveness. If the latter is conceived along the lines of the common idiom ‘forgive and forget,’ memory and forgiveness appear antithetical. However, a deeper account of the philosophy, theology, and ethics of forgiveness reveals underlying resonance with memory—particularly with Holocaust remembrance.

“The offer of forgiveness,” writes Jonathan Tran, “performatively does what it says.”<sup>120</sup> Like memorial rituals and monuments, forgiveness enacts social reality; the memorial just *is* the remembrance act, and the declaration of forgiveness reifies the subject’s shift in orientation, as it did for Eva Mozes Kor. Practitioners of Holocaust awareness are confronted with multivalent dilemmas concerning what stance their memorializing ought to take—and what implications are manifested thereby. For example, to what extent can the Holocaust awareness be broadened in application to other oppressed demographics? How should unique intersectional experiences within the Holocaust’s broader anti-Semitism—of Jewish women, homosexual Jews and non-Jews, or identical twins—be validated and incorporated into the larger narrative? Can Holocaust remembrance art or museum exhibits helpfully represent the phenomenological experience of the concentration camps, or is the survivor’s experience ultimately ineffable to all who come after? Should remembrance emphasize the victimhood of the Jewish people in Europe—thereby motivating prevention of future oppression—or highlight individuals as heroic survivors, able to forge a path forward beyond the Holocaust’s lasting trauma, as

120. Jonathan Tran, “Emplotting Forgiveness: Narrative, Forgetting, and Memory,” *Literature & Theology* 23, no. 2 (June 2009): 223.

Eva did through choosing forgiveness? Answers to each of these and similar questions will shape how the Holocaust is understood in cultural memory for generations to come.

How an event of as immense historical and cultural weight as the Holocaust is remembered is of great consequence, as Miroslav Volf writes: “it is not enough just to remember; *wrongly* remembering a wrong suffered may be, on the whole, worse than not remembering it at all.”<sup>121</sup> Volf warns that patterns of remembering that are solely accusatory, vindictive, or punitive may breed cycles of hatred and resentment that ultimately perpetuate oppressive and violent behavior. Of course, uncompromising condemnation of the actions of Adolf Hitler and his Third Reich is a fundamental task of Holocaust awareness; Volf’s point speaks rather to how victims orient themselves towards the possibility of present and future flourishing, despite past wrongs inflicted upon them. In Eva Mozes Kor’s experience, the captivity of Auschwitz did not end when its gates were opened, and forgiveness was key to her surviving the lasting trauma of Auschwitz and reclaiming her psychological freedom decades later. Similarly, forgiveness may enable communities of today—generations after the original moral witnesses, who have largely passed away—to retell the vital stories of survivors without the ability to personally identify with their experience of victimization. As in Eva’s story, “forgiveness revisits the past, forgives in the present, and makes a way forward for the future.”<sup>122</sup> Thus, forgiveness is intrinsically bound up with time and memory.

Forgiveness does not imply ignorance of past atrocities, nor a lack of vigilance or willingness to suffer future abuse. On the contrary, forgiveness depends on candid and comprehensive understanding of the harm inflicted for its power and meaning. Theologian Matthew Potts defines forgiveness as simply the “restraint from retributive violence, the

121. Miroslav Volf, “Difference, Violence, and Memory,” *Irish Theological Quarterly* 74 (2009): 7.

122. Tran, “Emplotting Forgiveness,” 228.

acceptance that what has been made wrong cannot be put right by vengeance.”<sup>123</sup> In other words, forgiveness disrupts the cycles of hatred that eventually escalate into genocide. Potts’ account of forgiveness resonates with Eva Mozes Kor’s statement on the sentencing of Oskar Groening: “I would like the court to prove to me, a survivor, how four years in jail [for Groening] will benefit anybody. . . . The world is hurting so much, and I think it desperately needs something besides punishment.”<sup>124</sup> Though the controversy surrounding Kor’s *Declaration of Amnesty* gives the impression that Kor is an outlier among survivors, sociological data suggest that forgiveness is an approach adopted by other survivors as well. Marilyn Armour’s qualitative research exploring Holocaust survivors’ post-liberation meaning-making strategies resonates with Potts’ and Kor’s descriptions: “forgiveness is actually about reducing feelings of unforgiveness through the renunciation of anger toward another. . . . These findings suggest that survivors were actually working to reduce feelings of unforgiveness by dissipating their unhealthy anger and to foster prosocial change by confining their anger to its rightful time, place, and people.”<sup>125</sup> This is why Kor continually insisted that her forgiveness “has little or nothing to do with the perpetrator,” but rather “with the need of victims to be free from the pain inflicted upon them.”<sup>126</sup> A generation removed from the historical events, Holocaust remembrance must orient towards future prevention and healing; it cannot repair, redeem, or reverse the past. Potts’ eloquent account of forgiveness could well have been composed autobiographically by Eva Mozes Kor herself (substituting “sister” for “brother” in the first sentence):

123. Matthew Lawrence Potts, “Mourning for Forgiveness,” *Theology* 122 no. 3 (2019): 182-183.

124. Eva Mozes Kor, “Auschwitz Survivor Eva Mozes Kor’s Statement on Sentencing of Oskar Groening,” *CANDLES Holocaust Museum*, July 15, 2015.

125. Armour, “Meaning Making in Survivorship,” 463.

126. “Eva Kor on Forgiveness,” *CANDLES Holocaust Museum*, accessed March 18, 2020, <https://candlesholocaustmuseum.org/eva-kor/forgiveness/forgiveness-definition.html>

But if you kill my brother, no act can restore what has been lost. . . . Where punishment attempts vainly to will backwards in time, forgiveness seeks the opposite, to move forwards into a difficult future. The futility of retribution's urge to turn time backwards is precisely what forgiveness understands and works against. Forgiveness reckons unflinchingly with a past that cannot be undone, and then moves forward. . . . It accepts that what has been lost cannot be regained, that the books cannot be balanced, that what is wrong cannot be made right, and then it aims to live in and with the fact of that irrevocability.<sup>127</sup>

Such is an apt analogue for enacting Holocaust remembrance at a time when the voices of Holocaust survivors—the moral witnesses—are passing away. It falls now to those remaining to enshrine their testimony in cultural memory and discern a path forward. In this spirit, the *Eva and the Angel of Death* opera project team strives to tell Eva Mozes Kor's story and express the emotions and experiences of all involved characters as honestly and empathetically as possible, with the deepest respect for the actual people portrayed in the opera (with the sole exception of Josef Mengele). The opera's interpretation is consistent with Kor's own recounting, and it is crucial to stress that she did not presume to speak for Holocaust survivors who differed with her decision. Likewise, other Holocaust remembrance artworks will doubtless position themselves differently on important points of memorializing the Holocaust—including the role of forgiveness.

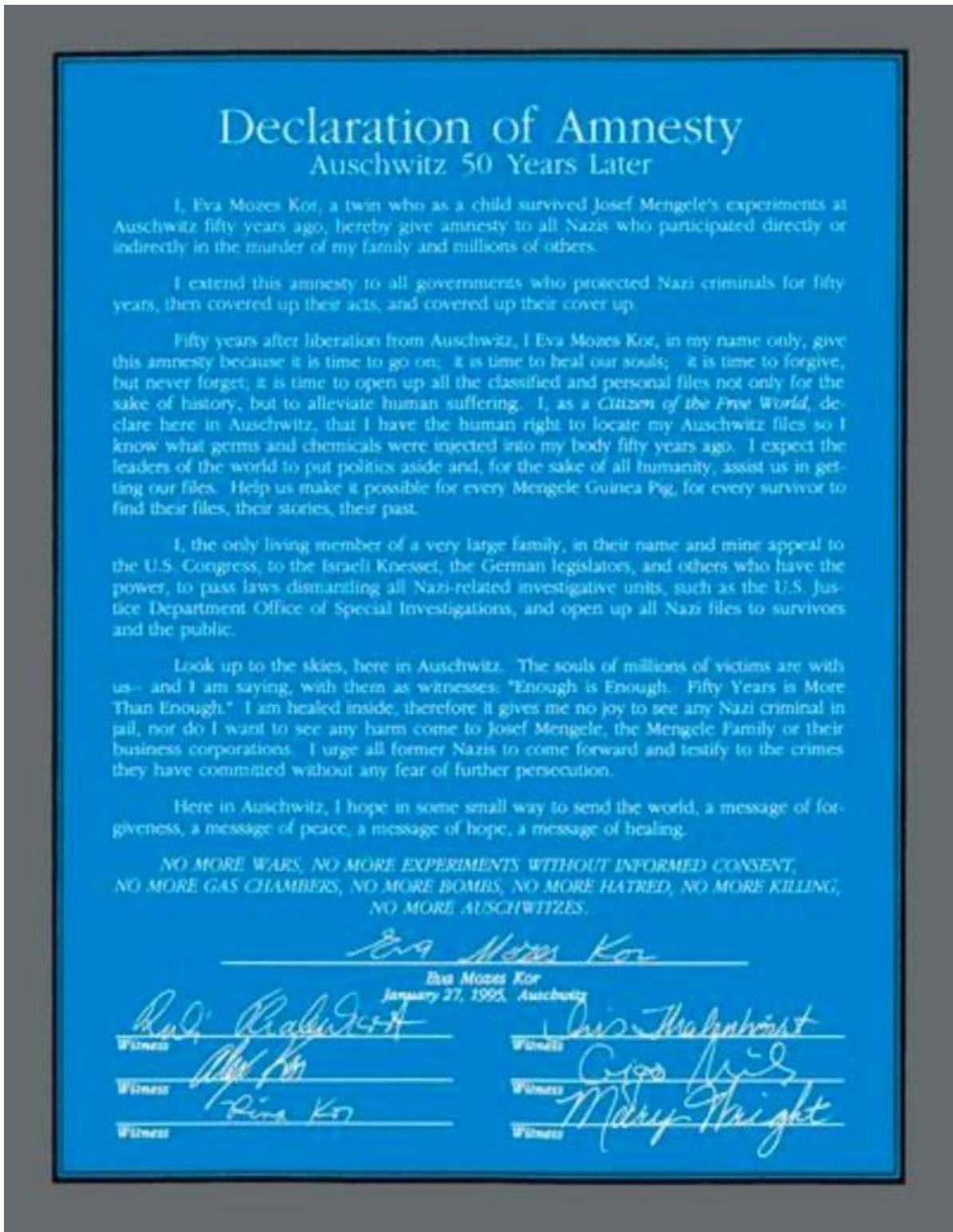
As the world grows removed in time from the Holocaust, it becomes increasingly important to preserve and share the stories of those who survived its horrors, such as Eva Mozes Kor. Revisiting history through ritually-staged acts of remembrance allows communities of today to draw vital parallels between past and present; Holocaust remembrance art immerses audiences in survivors' unique experiences and invites them to

127. Potts, "Mourning for Forgiveness," 184.

confront difficult questions applied to their own context. *Eva and the Angel of Death* facilitates reflection and action on contemporary issues of utmost relevance, including the dangers of otherizing, the long-term psychological impact of trauma, and the possibility of forgiveness as a catalyst for personal and psychological healing. There are no words more fitting to conclude than Eva's own: "I hope, in some small way, to send the world a message of forgiveness; a message of peace, a message of hope, a message of healing. . . . Let there be no more wars, no more experiments without informed consent, no more gas chambers, no more bombs, no more hatred, no more killing, no more Auschwitzes."<sup>128</sup>

128. Eva Mozes Kor and Lisa Buccieri, *Surviving the Angel of Death: the True Story of a Mengele Twin in Auschwitz* (Indianapolis: Tanglewood Publishing, 2011), 134-135.

Figure 6.1: Eva Mozes Kor, *Declaration of Amnesty*



**Appendix A:** *Eva and the Angel of Death*, Complete Libretto

**Eva and the Angel of Death**

Based on *Surviving the Angel of Death: The True Story of a Mengele Twin in Auschwitz* by Eva Mozes Kor and Lisa Rojany Buccieri

Libretto by Aiden K. Feltkamp

Music by Thomas B. Yee

For the University of Texas at Austin

**Characters**

Eva Mozes Kor - mezzo-soprano

Miriam Mozes/Dorothy - soprano

Dr. Josef Mengele - baritone

SS Officer/Dr. Hans Münch - tenor

Jaffa Mozes - soprano

Librettist's Note: Words in German should be spoken/sung in German. The English translations (provided within brackets) should only be used for supertitles and study reasons.

Trigger warnings: graphic descriptions (Holocaust atrocities, medical experimentation), scene of medical experimentation, onstage panic attacks, episodes of depression and PTSD, major character death, parental death

## Plot Synopsis

### **Act I, June 1944 – January 1945**

Scene 1: Eva, Miriam, and Jaffa Mozes try to stay together on the arrival ramp at the Auschwitz death camp as the SS officers direct the new prisoners to the left and right. Dr. Josef Mengele, who's overseeing the new arrivals, identifies Eva and Miriam as identical twins and has the SS Officer separate them from Jaffa.

Scene 2: Eva and Miriam settle into the twins' barracks, where they find dead children in their showers. When Miriam wonders what has become of their family, and what will become of them, Eva promises her that they'll get out alive and together.

Scene 3: Six months later, Eva and Miriam go through the daily torture of Mengele's experiments. He waxes poetic on the future of the human race as he and the SS Officer carry on their research.

Scene 4: When Eva gets sick from this round of experiments, she's sent to die in the infirmary. The SS Officer refuses even to feed Eva. Eva renews her determination to survive and be reunited with her sister Miriam.

Scene 5: Separated from Eva, Miriam believes that they'll both die. But Eva survives and is reunited with Miriam as the Soviet Red Army soldiers liberate the camp. The sisters promise never to be separate again.

### **Act II, 1993 – January 1995**

Scene 1: Eva, emotionally lost after Miriam's death, returns to Germany to speak with Dr. Hans Münch, a former Auschwitz doctor, in an attempt to learn more about Mengele's experiments. While on the flight, she experiences a panic attack and imagines that Mengele is on the plane with her.

Scene 2: Eva is calmer as she interviews Dr. Münch, who is truly repentant for his part in the Holocaust. Moved by his regret, Eva contemplates giving Dr. Münch the gift of her forgiveness. She tells her friend, Dorothy, of this plan and the woman disagrees, explaining that the other survivors will be upset by Eva's forgiveness to a Nazi doctor.

Scene 3: Eva decides to forgive Dr. Münch, but then realizes that in order to be truly free, she also needs to forgive Dr. Mengele. Eva confronts Mengele in her mind, accusing him of his crimes before finally forgiving him for what he did to her and her family.

Scene 4: A year later, Eva and Dr. Münch return to Auschwitz for the 50th anniversary of the camp's liberation. There, she reads her Declaration of Amnesty, reiterating her decision to forgive, and hopes for a brighter future with no more Auschwitzes.



## Character Details

Eva Mozes Kor (1934-2019): A survivor of Mengele's twin experiments at Auschwitz II (Auschwitz-Birkenau) and eventual activist for Holocaust remembrance. She speaks her mind, directly and plainly. In a fight or flight situation, she always fights.

Miriam Mozes (1934-1993): Eva's twin sister and another survivor of Mengele's experiments. She's more soft-spoken than her twin and led a quiet life after the war.

Dr. Josef Mengele (1911-1979): SS officer and physician working at Auschwitz-Birkenau death camp. He became infamous for his deadly human experiments, especially those on identical twins. After Auschwitz was liberated, he was never caught; he escaped to South America where he died.

Dr. Hans Münch (1911-2001): SS officer and physician working at Auschwitz-Birkenau in the gas chambers. He was the only person acquitted of war crimes at the 1947 Auschwitz trials in Kraków.

Jaffa Mozes (1906-1944): Eva and Miriam's mother, who didn't believe the rumors of mass murder and gas chambers until it was too late. She didn't survive Auschwitz-Birkenau.

SS Officer: A fictional Schutzstaffel officer working on the arrival ramp.

Dorothy: A fictional survivor of Mengele's twin experiments and a friend of Eva's. She's slightly older than Eva, a well-loved person, and a fierce speaker.

Librettist's note on casting: I'd prefer that producers honor equitable practices by hiring black, indigenous, and people of color performers in direct proportion to the white performers, despite the fact that all of these characters are historically white. However, if the role of Josef Mengele and/or the SS Officer/Dr. Hans Münch is cast with a black or person of color performer, there must be at least one other performer in the cast who is also black or a person of color.

Librettist's acknowledgements: This project wouldn't have been possible without the help of a few generous people, including Dr. Alex Kor, Molly Scanlon and her family, Dorothy Chambers and the CANDLES Museum staff, Dr. Tatjana Lichtenstein, Brin Solomon, and, of course, Eva Mozes Kor herself. My hope is that Eva's fighting spirit, hope, and message of forgiveness shines through in this work.

Act I

**Scene 1 - June 1944**

Auschwitz-Birkenau, the arrival ramp

EVA

For two thousand years,  
the Jews believed that compromise,  
getting along with our neighbors,  
would save us.  
Auschwitz proved us wrong.

*Ten-year-old EVA and MIRIAM MOZES clutch desperately to JAFFA MOZES' hands, one on each side, as they step onto the selection platform at the Auschwitz-Birkenau complex. The twins are dressed in identical burgundy dresses. They've just emerged from a long ride on a cattle car, where they had no food or water, and barely enough room to stand upright. They've arrived at the worst place possible; they're treading unknown territory.*

*The SS OFFICER's words continue like clockwork ad nauseum. They change at "Zwillinge!" but only stop when the OFFICER speaks to JAFFA directly.*

EVA

Where are we, Mama?

SS OFFICER

*off-stage*

Links. Rechts. [Left. Right.]

MIRIAM

The sky is so bright.  
Is it on fire?

JAFFA

Quiet.  
Just hold onto me.

SS OFFICER

*Off-stage*

Zwillinge! Zwillinge! [Twins! Twins!]

MIRIAM

Twins?

EVA

Why are they calling for twins?

JAFFA

Hold onto me.

*JOSEF MENGELE enters. He's well-dressed, in white gloves and shiny black boots, but otherwise he's an unremarkable man. He's flanked by an SS OFFICER, who is still calling for twins.*

*MENGELE spots EVA and MIRIAM. He looks over at the SS OFFICER and then points to EVA and MIRIAM. The SS OFFICER heads over to JAFFA and the twins.*

SS OFFICER  
(to JAFFA)  
Are they twins?

JAFFA  
Is that good?

SS OFFICER  
Yes.

JAFFA  
They're twins.

*SS OFFICER nods to MENGELE. MENGELE steps over and takes EVA and MIRIAM away from JAFFA. The SS OFFICER holds JAFFA back as she struggles.*

JAFFA  
No, let me stay with them!

SS OFFICER  
You need to be disinfected.

JAFFA  
Eva, hold onto your sister.  
Never let go!

SS OFFICER  
You'll see them soon.

EVA & MIRIAM  
Mama!

MENGELE  
Come with me, meine Kinder. [my children]

*JAFFA stretches out her arms toward EVA and MIRIAM as she's dragged off-stage by the SS OFFICER. EVA grabs MIRIAM's hand.*

EVA  
Never let go...

*MENGELE leads EVA and MIRIAM to the other side of the stage, where they huddle into a narrow cot.*

*Attacca SCENE 2*

## Scene 2 - Later that day

Auschwitz-Birkenau, Twin Barracks

*Production Note: from this point on, we may see EVA's tattoo (A-7063) on her left arm. The writing is blurry, because EVA struggled as they tattooed her. It should not be seen in Scene 1. This may be accommodated by having her wear a jacket that is removed at the end of Scene 1.*

*After a few minutes of trying to get comfortable, MIRIAM gets up from the cot and goes offstage to the latrine. She returns a moment later, spooked. EVA gets out of bed.*

EVA

Miriam, what is it?

MIRIAM

In the latrine,  
bodies...

Glowing

white

and naked

in the moonlight.

So thin, so scared--

twins, just like us,

on the cold, hard, stinking floor.

*A long pause.*

MIRIAM

What will happen to us?

*Another long pause. EVA considers, then blurts:*

EVA

We are not going to die--

I won't let it happen!

MIRIAM

But, how will you stop it?

EVA

*aria*

The smoke curls into the sky.

All day and all night,

I see the flames.

No one will save us.  
We will be stronger, smarter, braver--  
we will do *whatever it takes*  
to stay out of the fire.  
We are walking out of this camp,  
alive and together, hand in hand--  
I promise I will never let go.

*EVA climbs into bed beside MIRIAM and pulls her close.*

MIRIAM  
They didn't bring Mama back.  
When will we see her?  
Or Papa, Aliz, Edit?

EVA  
I don't know.  
Get some sleep.  
We need our strength to stay alive.

MIRIAM  
Goodnight, Eva.

EVA  
Goodnight, Miriam.

*They cling to each other as LIGHTS OUT.*

### **Scene 3 - 6 months later (December 1944)**

Auschwitz-Birkenau, Mengele's Lab

*EVA and MIRIAM sit side-by-side on a nondescript slab as the SS OFFICER moves around, making measurements with tools, logging the information, and then checking information with MENGELE, who sits and watches. He occasionally writes down findings in his notebook. It's sterile work.*

*Unless noted otherwise, MENGELE directs all his words to the SS OFFICER.*

MENGELE

My new suit arrived yesterday.  
I've never seen a finer work of tailoring.  
Franz has truly outdone himself this time.  
The eye one more time.

*SS OFFICER holds a metal tool, measuring EVA's eye. MENGELE writes in his notebook.*

MENGELE

Exactly the same size as the other's.  
Twins are truly God's gift to the German people.

EVA

*to herself*  
One more day.  
One more experiment.

*During the next section, the SS OFFICER administers painful shots to the twins.*

MENGELE

They brought in a forensic scientist today.  
Now we'll have help with the dissections.  
You know, the room in Crematorium 3--  
it's fully equipped.  
Get the syringe -- I need blood today.

*The SS OFFICER straps down EVA and MIRIAM's arms. They know better than to struggle. There's defiance in EVA's eyes, but MIRIAM is limp with fright. MENGELE continues to talk as the SS OFFICER prepares and then extracts blood from each of the twins.*

EVA

One more day.  
One more shot.

*MENGELE ruminates as the SS OFFICER draws blood from EVA and MIRIAM.*

MENGELE

*aria*

Ninety percent of humanity will starve from stupidity.  
Everything will end in catastrophe,  
the gifted drowned by the idiotic.  
Without intervention, evolution will repeat itself:  
like the dinosaurs before us,  
greatness will bow down  
to the mud-scrabbling masses of lizard mediocrity.

*End of aria. Back to business as usual.*

MENGELE

That's all for today.  
Bring in the next set.

EVA

One more experiment.  
One more shot.  
Please, please, don't let us get sick.

*Attacca Scene 4*



#### **Scene 4**

Auschwitz-Birkenau, The Infirmary (Building #21)

#### **Musical Interlude: Valley of the Living Dead**

*EVA stumbles, dry-heaving before falling into a heap. The SS OFFICER motions for EVA to get up and then half-drags her to the other side of the stage, where she deposits her onto the ground beside a cot.*

*The SS OFFICER passes by a few times with food and water. EVA reaches out, but the SS OFFICER never stops to give her anything.*

EVA

*aria*

They don't feed the living dead.

Everyone moans here.

All ages, all diseases--

all howling the same.

They don't feed the living dead.

Their screams cut into me.

I can't sleep without Miriam.

Can she sleep without me?

If I die, she dies, too.

I must stay alive.

**Scene 5 - 2 weeks later (January 1945)**

Auschwitz-Birkenau, Twin Barracks

*MIRIAM is alone onstage.*

MIRIAM

*aria*

The whole world is on fire.

Bombs fall, prisoners run,  
sparking ash floats all around me.

The soldiers have come to set us free,  
but I'm already dead.

Eva has not returned.

Mengele will chop out my heart  
and ship it off far away.

Eva is never coming back,  
and I'm already dead.

*MIRIAM curls up on the cot.*

EVA

*off-stage, spoken*

Have you seen a girl who looks just like me?

Her name is Miriam Mozes.

Please, do you know where she is?

SOPRANO, TENOR, & BARITONE

*off-stage*

Miriam! Miriam!

*(The voices continue until EVA and MIRIAM  
are physically reunited.)*

EVA

*off-stage, sung*

Miriam! Miriam!

*As the voices call her name, MIRIAM stands from the cot. EVA enters, running with an  
exhausted desperation, and collides with MIRIAM.*

EVA

*spoken*

Sorry!

MIRIAM

Eva?

EVA

*sung*

Miriam?

MIRIAM!

*They fall into each other's arms.*

EVA

I've been looking, looking, looking!

I thought I would never see you again.

MIRIAM

I thought I would never see *you* again!

What happened?

EVA

I survived.

But no more of that--

I am so glad I found you.

It feels like a miracle, like Hanukkah!

*They embrace again. Then, EVA pulls out a small piece of chocolate.*

EVA

Look!

Someone gave this to me.

We should share it.

MIRIAM

Chocolate?

It truly *is* Hanukkah!

*EVA breaks the piece in two and the girls savor its sweetness together.*

MIRIAM

I was so afraid that you would never come back.

EVA

I do not know what will happen next,

but, from now on,

always hold my hand.

Never let go.

*DUET*

EVA

We are free.  
No more shots!

MIRIAM

No more experiments!

EVA

No more Mengele!

MIRIAM

We can do what we want.

EVA

We can do what we want.

MIRIAM

Whatever we want.

EVA

I want to never let you go.

MIRIAM

We never need to be separate again.  
We can do what we want.

*EVA has a revelation. She stares out into the distance.*

MIRIAM

What is it?

EVA

I want to go home.

MIRIAM

Let's go home.

EVA & MIRIAM

Let's go home.  
We will never be separate again.

*EVA puts out her hand. MIRIAM takes it. Together, they walk determinedly off-stage.*

*The duet music continues, but begins to distort.*

*We're unknowingly transported to 1993 Indiana.*

*The duet music is interrupted by the sound of a landline ringing. EVA rushes onstage in a bathrobe. Her hair is dyed blonde. She picks up the phone, desperate.*

EVA  
Yes?

BARITONE VOICE  
*off-stage*  
I'm sorry, Eva.  
Your sister is gone.

*LIGHTS OUT*

**END OF ACT I**

Act II

**Scene 1 - August 1993/June 1944**

Airplane from Indiana to Munich

IN BLACKOUT, NO SUPERTITLES FOR RECORDED MALE VOICE

RECORDED MALE VOICE (spoken)

Sehr geehrte Damen und Herren, herzlich willkommen an Bord unseres A300-600 auf dem Flug von Indianapolis nach München. Mein Name ist Franz Krankenheld. Ich bin Ihr Kapitän an Bord dieses Lufthansafluges. Zusammen mit meinem Ko-Piloten Jürgen Baumann und der gesamten Besatzung möchten wir Ihren Aufenthalt hier an Bord so angenehm wie möglich gestalten. Bis dahin wünschen wir einen guten Flug.

[Ladies and gentlemen, welcome aboard the A300-600 flight from Indianapolis to Munich. My name is Franz Krankenheld. I'm your captain onboard this Lufthansa flight. Along with my co-pilot Jurgen Baumann and the entire crew, we want to make your time onboard as pleasant as possible. We're wishing you a good flight.]

LIGHTS UP, WITH SUPERTITLES

*EVA MOZES KOR and DOROTHY, another survivor of the twin experiments and EVA's friend, sit on an airplane. DOROTHY is slightly older than EVA, and radiates warmth and stability.*

EVA

*half to herself*

Why did I think this was a good idea, Dorothy?

Visiting a Nazi doctor--

I must have lost my mind!

DOROTHY

What's wrong?

EVA

It's nothing, nothing.

*A long pause. EVA is visibly shaking.*

DOROTHY

It's normal to be afraid.

You haven't been back to Europe since--

EVA

*interrupting, pointed*

I'm not afraid.

BARITONE & TENOR

*off-stage*

Links! Rechts!

[Left! Right!]

*EVA starts to stand.*

DOROTHY

The seatbelt sign is on.

EVA

Just be calm, Dorothy.

DOROTHY

*not taking EVA's shit*

I'm perfectly calm.

It's you I'm worried about.

*The chaos builds. EVA makes a concerted effort to hide her tattoo.*

EVA

I need to know why.

I need to know how Miriam --

*She's interrupted by:*

BARITONE & TENOR

*off-stage*

Zwillinge! Zwillinge!

[Twins! Twins!]

DOROTHY

You're shaking.

I'm going to call for help.

EVA

No, don't!

*DOROTHY tries to get the attention of an unseen air hostess.*

*JOSEF MENGELE stops at their seat. He's just as we saw him in Act 1, dressed in white gloves and shiny black boots. EVA can't take her eyes off him, can't speak. DOROTHY reacts as though he's just an air host.*

MENGELE

Entschuldigung, kann ich Ihnen helfen?

[Excuse me, can I help you?]

DOROTHY

English, please.

MENGELE

Of course.

Are you alright, madam?

EVA

*indignant*

You are a snake!

You took her from me!

DOROTHY

What has gotten into you?

He's just trying to help.

*LIGHTS UP on JAFFA MOZES, who's alone on the other side of the stage. She struggles against the hold of the tenor, who's dressed as the SS OFFICER.*

JAFFA

Eva, don't draw attention to yourself!

SS OFFICER

Come with me--

you need to be disinfected.

JAFFA

I need to stay with my girls.

*DOROTHY puts a hand on EVA, visibly concerned.*

DOROTHY

Do you need a doctor?

EVA



No, no more doctors.

SS OFFICER  
You'll see them soon.

JAFFA  
Eva, Miriam, stay together.  
Never let go!

MENGELE  
Come with me, madam.  
You're unwell.

*JAFFA stretches out her arms toward EVA as she's dragged off-stage by the SS OFFICER.*

*Suddenly, time stands still. We get a glimpse into the sadness of EVA's inner monologue.*

EVA  
*aria*  
How can I go on without Miriam?  
Auschwitz looms like a ghost,  
haunting my waking and sleeping hours.  
Every day, I am prey to its icy grasp.  
How can I face it without Miriam?  
Where is my strength  
when I cannot hold her hand?

*Time resumes . EVA grabs DOROTHY's hand. MENGELE fades into the background.*

EVA  
Don't let go.

DOROTHY  
Keep breathing.  
You're safe.

*A beat. We hear EVA's frantic breaths.*

DOROTHY  
This trip was a bad idea.  
It's too soon.

EVA

No.

I need to know why Miriam died.

*EVA continues to breathe rapidly in DOROTHY's embrace.*

DOROTHY

And if they have no answer?

EVA

*That doctor knows.*

DOROTHY

You need to prepare yourself for--

EVA

I will not accept it.

I need to know.

**Scene 2 - 1993**

**A few days later**

**Germany, Dr. Hans Münch's home**

*EVA and DR HANS MÜNCH sit on his porch, surrounded by a few members of a documentary production staff. (Production note: documentary staff is optional.) DR MÜNCH is late middle-aged with white hair and glasses. He's kind, but hesitant.*

*We enter in media res.*

EVA

I know this is tough, Dr. Münch.

I appreciate it.

MÜNCH

Ja.

EVA

What have you been doing since the war?

MÜNCH

The war ended, ja.

I returned

and I had been very, very depressed.

EVA

Depressed?

MÜNCH

The memories of Auschwitz  
drowned me in their intensity.

I found no great joy, no life  
in my freedom.

EVA

Doctor,

my sister *died* because of Mengele's experiments.

Her kidneys never grew  
because of what they put in her.

Do you know anything about this?

MÜNCH

I'm sorry.  
I only saw the women,  
never the twins.

EVA  
Did you watch the gassing?

MÜNCH  
Ja.  
It was my burden.

EVA  
I don't understand.

MÜNCH  
*aria*  
Auschwitz is the nightmare  
that dogs my every step--  
a shadow with my shape  
stretched long by the summer sun.  
It visits every night  
with its smoke and stench.

I can never escape.

I tried to save as many as I could,  
but it will never be enough.

*End of aria*

MÜNCH  
Thank you for listening.  
I'm sorry, Eva.

*Orchestral interlude as EVA ponders MÜNCH's words. He exits and DOROTHY enters to replace him across from EVA. We are now in EVA's kitchen back in Terre Haute.*

*EVA and DOROTHY sit around the kitchen table, drinking tea.*

EVA  
Dorothy, I still can't believe the things he said.  
A Nazi doctor with nightmares!

DOROTHY  
It doesn't surprise me.

EVA  
It was not what I expected.  
He was kind to me--  
gentle, thoughtful.

DOROTHY  
That doesn't excuse what he did.  
You shouldn't have agreed to meet him.

EVA  
Why not?

DOROTHY  
I shiver to think of it.  
We survived it, escaped Mengele.  
Why do you want to go back?

EVA  
It's important that Münch wrote down what he saw,  
what he did in Auschwitz,  
so that no one can say it didn't happen.  
I should thank him.

DOROTHY  
The document is important,  
but he deserves nothing from you,  
from any of us.

EVA  
He suffers, just like us.  
Why shouldn't I offer relief?

DOROTHY  
Why should we care  
about the comfort of our oppressors?

EVA  
It's not that.  
I can help him.  
I can extend forgiveness.

DOROTHY

Why does he deserve a second chance?

EVA

It's not about deserving.

It's what I want to do.

DOROTHY

*aria*

For too long,

recovery was my defining feature.

I bandaged that gaping wound  
created by endless walking through snow,  
the ache of hunger and loneliness,  
the throbbing pain of the experiments...

There are those who do not die  
and those who are reborn.

I fought for my joy, my freedom,  
and now my life is my own.  
I will not let them take another minute.  
I will never forgive them.  
I will never forgive him.

EVA

I'm not so sure.

I thought I was coping,  
but now I'm not sure.

DOROTHY

Do what you must.

Just don't speak for all of us.

Things are complicated.

EVA

Everything is complicated now.

*LIGHTS OUT*

### Scene 3 - 1994

#### Terre Haute, Eva's residence

*EVA sits at a desk, scribbling on stationary. It's late at night and there's a weariness to her bearing.*

EVA

Forgive Doctor Münch?

That's done easily enough.

But forgiving Doctor Mengele--  
that is another thing entirely.

Can it be done?

*She pulls over a heavy dictionary and starts to leaf through it.*

Is there a word worthy of Mengele?

Worthy of what he did?

*She closes her eyes and takes a moment to collect herself. Then, she starts to write a list. After she's done, she looks at her work and approves.*

Okay, let's get this over with.

Doctor Mengele, I'm only going to say this once,  
so you'd better listen good.

*MENGELE walks into her room, facing her with an icy glare.*

Doctor Mengele, you took my entire family away from me,  
even my twin sister, Miriam.

You're a...monster.

MENGELE

Aren't you a pathetic little thing?

EVA

I am not little

and I am not pathetic!

I survived Auschwitz.

I survived you!

You ran away,

hiding under some rock

like the snake that you are.

And I am here, alive!

MENGELE

You're just another victim.  
I'd hardly call that living.

EVA

*angry*

I refuse to be a victim forever.  
I'm done with this.  
I forgive you, Doctor Mengele.  
Not for you, not for anyone,  
but for me.

*an epiphany, with verve*

I have the power to forgive.  
I have the power to let go.  
No one can give me this power,  
and no one can take it away.

*EVA faces MENGELE head on.*

I forgive you.

*MENGELE, in shock and defeat, exits.*

*After he has gone, EVA lets out a long, full breath.*

I'm free.

Finally, I'm free.



#### **Scene 4 - 1995**

##### **Auschwitz, 50th anniversary of the camp's liberation**

*EVA stands beside DR MÜNCH at the ruins of a crematorium at Auschwitz. The ghost of MIRIAM stands off to the side, watching. EVA reads from a document.*

EVA (*spoken*)

I, Eva Mozes Kor, a twin who as a child survived Josef Mengele's experiments at Auschwitz fifty years ago, hereby give amnesty to all Nazis who participated directly or indirectly in the murder of my family and millions of others.

Fifty years after liberation from Auschwitz, I, Eva Mozes Kor, in my name only, give this amnesty because it is time to go on; it is time to heal our souls; it is time to forgive, but never forget.

Look up to the skies, here in Auschwitz. The souls of millions of victims are with us-- and I am saying, with them as witnesses: no more wars, no more experiments without informed consent, no more gas chambers, no more bombs, no more hatred, no more killing, no more Auschwitzes.

*Trio*

EVA, MIRIAM, MÜNCH

Look up to the skies--  
the flames are quenched,  
the smoke has cleared.  
We can breathe for now.

Auschwitz is dead,  
but never gone.  
We carry its danger  
with us still.

*As EVA moves to sign the document, MIRIAM moves toward the group and lays a hand on EVA's shoulder. EVA signs the document, followed by MÜNCH. MIRIAM takes EVA's hand.*

Together, we will keep the darkness at bay.  
Together, we will forge another sunlit day.

*LIGHTS OUT*

**End of Opera**

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# Eva

## and the Angel of Death

a Holocaust Remembrance Opera

Music: Thomas B. Yee

Libretto: Aiden K. Feltkamp

Composed 2020

## From the Composer:

As we become removed in time from the Holocaust, it is essential to preserve the experiences of survivors so that the Holocaust's horrors — and its moral lessons — are never forgotten. *Eva and the Angel of Death* presents the story of Holocaust survivor Eva Mozes Kor, who, along with her twin sister Miriam, was subjected to sadistic medical experiments by Dr. Josef Mengele in Auschwitz. Fifty years after her liberation, Kor returned to Auschwitz and, to the surprise of many, announced to the world that she personally forgave the Nazis for what had been done to her and her family.

Many in the survivor community found Eva's choice to forgive unthinkable, even anathema. How could she forgive those who did not — or would not — repent? How could she proclaim forgiveness while still promoting Holocaust awareness and decrying present and future anti-Semitism? But Eva's fifty-year post-traumatic experience cannot be reduced to a cultural-political position or moral dictum. For Eva, forgiveness represented liberation from victimhood, choosing present life over past torment, and planting a seed of peace to break cycles of hatred and vengeance. Eva's forgiveness reclaims the victim's lost power not to be defined by past inflicted pain. Forgiveness may not be the answer for every survivor — but Eva's story shows why it was key to her flourishing.

On July 4th, 2019, Eva passed away in Krakow, Poland, in the midst of carrying out her life's work, sharing her story on annual educational trips to Auschwitz. Eva's death makes it all the more vital to tell her story and establish the legacy of her message. In the words announcing Eva's death: *"The themes of Eva's life are apparent. We can overcome hardship and tragedy. Forgiveness can help us to heal. And everyone has the power and responsibility to make this world a better place."*

— *Thomas B. Yee*  
S.D.G.

## From the Librettist:

*Eva and the Angel of Death* has been a special project from the beginning. I've written quite a bit of historical fiction, but I've never written about anyone who was still living. It was such a privilege to meet Eva herself, and it was also a challenge. Like everyone I've ever known, Eva is a complex and intriguing character. I've done my best to honor her unique personality -- the good, the bad, and the messy -- in this work.

What I love most about Eva's story is her resilience and optimism amidst dark times. As neo-Nazis gather around us and human rights violations abound, this is a timely and necessary message. Eva's hope gives me hope for the future, her fighting spirit revives my own fighting spirit, and her ability to forgive convinces me that maybe I, too, can forgive.

Forgiveness is a loaded topic in general, but it's especially tricky in the context of the Holocaust. What I like most about Eva's concept of forgiveness is that it puts all the power in the hands of the survivor. It's about healing, about the survivor living more fully, instead of dealing with exoneration or resolution for the perpetrator. I hope that Eva's fighting spirit, hope, and message of forgiveness shines through this work and into the future.

This project wouldn't have been possible without the help of a few generous people, including Dr. Alex Kor, Molly Scanlon and her family, Dorothy Chambers, the entire CANDLES Museum staff, Dr. Tatjana Lichtenstein, Brin Solomon, and, of course, my incredible collaborator, Thomas B. Yee, and Eva Mozes Kor herself.

— *Aiden K. Feltkamp*

# Synopsis and Cast:

## **Plot Synopsis:**

### Act I, June 1944 - January 1945

Eva, Miriam, and Jaffa Mozes try to stay together on the arrival ramp at the Auschwitz death camp as the SS officers direct the new prisoners to the left and right. Dr. Josef Mengele, who's overseeing the new arrivals, identifies Eva and Miriam as identical twins and has the SS Officer separate them from Jaffa. Eva and Miriam settle into the twins' barracks, where they find dead children in their showers. When Miriam wonders what has become of their family, and what will become of them, Eva promises her that they will escape together.

Six months later, Eva and Miriam go through the daily torture of Mengele's experiments. He waxes poetic on the future of the human race as he and the SS Officer carry on their research. When Eva gets sick from this round of experiments, she's sent to die in the Infirmary. Separated from Eva, Miriam believes that they will both die. But Eva survives and is reunited with Miriam as the Soviet Red Army soldiers liberate the camp.

### Act II, 1993

Eva, emotionally lost after Miriam's death, returns to Germany to speak with Dr. Hans Münch, an Auschwitz doctor, in an attempt to learn more about Mengele's experiments. While on the flight, she experiences a panic attack and imagines that Mengele is on the plane with her. She's much calmer as she interviews Dr. Münch, who is truly repentant for his part in the Holocaust. Moved by his regret, Eva contemplates giving Dr. Münch the gift of her forgiveness. She tells her friend, Dorothy, of this plan and the woman disagrees, explaining that the other survivors will be upset by Eva's forgiveness for a Nazi doctor.

Eva decides to forgive Dr. Münch, but then realizes that in order to be truly free, she also needs to forgive Dr. Mengele. Eva confronts Mengele in her mind, accusing him of his crimes before finally forgiving him for what he did to her and her family. A year later, Eva, and Dr. Münch, joined by the memory and spirit of Miriam, return to Auschwitz for the 50th anniversary of the camp's liberation. There, she repeats her forgiveness for the Nazis and hopes for a brighter future.

## **Character Details:**

Eva Mozes Kor (1934-2019): A survivor of Mengele's twin experiments at Auschwitz II (Auschwitz-Birkenau) and eventual activist for Holocaust remembrance. She speaks her mind, directly and plainly. In a fight or flight situation, she always fights.

Miriam Mozes (1934-1993): Eva's twin sister and another survivor of Mengele's experiments. She's more soft-spoken than her twin and led a quiet life after the war.

Dr. Josef Mengele (1911-1979): SS officer and physician working at Auschwitz-Birkenau death camp. He became infamous for his deadly human experiments, especially those on identical twins. After Auschwitz was liberated, he was never caught; he escaped to South America, where he died.

Dr. Hans Münch (1911-2001): SS officer and physician working at Auschwitz-Birkenau in the gas chambers. He was the only person acquitted of war crimes at the 1947 Auschwitz trials in Kraków.

Jaffa Mozes (1906-1944): Eva and Miriam's mother, who didn't believe the rumors of mass murder and gas chambers until it was too late. She didn't survive Auschwitz-Birkenau.

SS Officer: A fictional Schutzstaffel officer working on the arrival ramp.

Dorothy: A fictional survivor of Mengele's twin experiments and a friend of Eva's. She's slightly older than Eva, a well-loved person, and a fierce speaker.



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**Dedication:** *Eva and the Angel of Death* is dedicated to Eva Mozes Kor, on whom it is based. Though I only met her once (January 2019), her story and message impacted me to the core. Eva, may your story and message—with all Holocaust survivors'—be eternally told and retold.



"I hope, in some small way  
to send the world  
a message of Forgiveness,  
a message of Peace,  
a message of Hope,  
a message of Healing."

— Eva Mozes Kor

Eva Mozes Kor (January 31, 1934 — July 4, 2019)

168  
© 2020 Thomas B. Yee (ASCAP)

5

Fl.

Ob.

Hn.

Tpt.

Tbn.

Perc.

Pno.

freely  
*p*

chant-like  
*mp* *f* *p mf*

E.

For two thou-sand years, the Jews be-lieved that com - promise, get-ting

5

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



[illegible]

171

June 1944 — Auschwitz-Birkenau  
Concentration Camp, Selection Platform

2 5 2  
4 21 ♩ = 60 Ponderous, like Clockwork 8 4

Fl.

Ob.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Jaffa enters, leading Eva and Miriam behind her. They strive not to draw attention to themselves. Through their motions, they seem to be in line.

45

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Perc.

Pno.

SS

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

3

8

45

3

8

mp

pp

f

glaringly bright

fp

p

ff

Links.

Rechts.

Links.

Rechts.

f

f

f

175

Act I, Scene 1

9

3  
8  
59

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Perc.

Pno.

M.

J.

E.

SS

Links. Rechts. Links. Rechts. Links. Rechts. Zwi - ling-e! Zwi -

slow motion bow, change freely;  
strong pressure, pitchless;  
slow motion gliss., light LH fingering.

gliss. sim.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

69

Jaffa quickly silences them.

Mengele and SS Officer enter, surveying an unseen crowd.

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Perc.

Pno.

M.

J.

E.

SS

8 - ling-e!

Twins?

Why are they cal-ling for twins?

Zwil - ling-e!

Hold on - to me.

hesitant, furtive

*p*

*f* *p* *mf* *f*

*p* *3* *3*

*mf* *p*

69

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



Mengele points out Miriam and Eva to the SS Officer, who approaches them.

77

Fl.

Ob. *slithery, lugubrious*  
*p* *mf* *f*

Cl.

A. Sx.

Bsn. *mf* *p*

Hn. *stopped*  
*mf* *f* *p*

Tpt. *harmon mute, stem extended*  
*p* *f*

Tbn. *harmon mute, stem extended*  
*mf* *p*

Perc. *f* *p* *mf* *p*

Pno.

M.

J.

E.

SS *8*  
Zwil - ling - e! Zwil - ling - e!

77 *increase pressure; maintain speed*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc.

Cb.

83

Jaffa considers before answering. (g.p.)

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

M.

J.

E.

SS

8

Are \_\_\_\_ they twins?

Yes.

83

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

170

4

180

496

Fl.

*ff*

Ob.

*ff*

Cl.

*ff*

A. Sx.

*ff*

Bsn.

*ff*

Hn.

brassy!  
*ff*

Tpt.

brassy!  
*ff*

Tbn.

brassy!  
*ff*

Perc.

+ Sus. Cym.  
*fff*

Pno.

*ff*  
as fast as possible

J.

*mp*  
No, *gliss.* *ff* port. *p*

Vln. 1

*fff*

Vln. 2

*fff*

Vla.

*fff*

Vc.

pizz.  
*ff*

Cb.

pizz.  
*ff*

496

Vln. 1

*fff*

Vln. 2

*fff*

Vla.

*fff*

Vc.

pizz.  
*ff*

Cb.

pizz.  
*ff*

100

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

J.

SS

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*mp*

*ff* fall-off

*ff*

let me stay with them!

E - va, hold on-to your sis - ter.

You need to be dis - in - fect - ed.

100

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*n*

*n*

*n*

105

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

J.

SS

105

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Nev - er let go!

You'll see them soon.

You'll see them

110 SS Officer pulls Jaffa off-stage.

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

M.

J.

E.

SS

Dr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp* *pp*

*ff* *f* *mp* *pp*

*ff* *f* *mp* *pp*

*mp* *pp*

Ma - ma! Ma - ma!

Ma - ma! Ma - ma!

soon.

disarmingly charming, yet foreboding

*f* *ff* *mp*

Come with me, port. mein-e Kind - er

white noise; gliss. ad lib.  
light finger and bow pressure;  
let harm. nodes speak

*n* *f*

*n* *f*

*n* *f*

*fff* *f*

*fff* *f*

For now, Eva and Miriam meekly follow Mengele's directions.

116

Fl. *fp* *f* *n*

Ob. *fp* *f* *n*

Cl. *p* *mf* *f* *sub.p* *f* *p* *n*

A. Sx. *p* *mf* *f* *sub.p* *f* *p* *n*

Bsn. *fp* *f* *n*

Hn. *f* *mf* *fp* *mf* *p*

Tpt.

Tbn. *f* *mf* *pp* *p*

Perc. *mf* *p* *pp*

Pno.

E. *mf* *p* *pp* *freely* *n*  
Nev-er let go...  
in shock, forlorn

116

Vln. 1 *mf* *p* *pp*

Vln. 2 *mf* *p* *pp*

Vla. *mf* *p* *pp*

Vc. *mf* *p* *pp*

Cb. *mf* *p* *pp*

Attacca Scene 2



4( ♩ = ♪ ) from Scene 1

4 ♩ = 60 Eerie, Unnerving  
Let Whistle

**Flute**  
Jet Whistle  
key clicks  
blown air through instrument, pitchless  
key clicks  
blown air through instrument, pitchless

**Oboe**  
key clicks  
blown air through instrument, pitchless

**Bass Clarinet**  
bubbling ominously  
key clicks

**Alto Saxophone**  
blown air through instrument, pitchless  
key clicks

**Contrabassoon**  
blown air through instrument, pitchless

**Horn in F**  
blown air through instrument, pitchless  
key clicks

**Trumpet in C**  
blown air through instrument, pitchless  
key clicks

**Trombone**  
blown air through instrument, pitchless

**Percussion**  
Vib.  
blown air through instrument, pitchless

**Piano**  
blown air through instrument, pitchless

**Miriam**

**Eva**

4 (♩ = ♪) from Scene 1

4 ♩ = 60 Eerie, Unnerving

white noise; gliss. ad lib.  
on I and II; let harmonic  
nodes speak sometimes

Violin 1

*pp* *f* *p*

white noise; gliss. ad lib.  
on I and II; let harmonic  
nodes speak sometimes

Violin 2

*pp* *f* *p*

white noise; gliss. ad lib.  
on I and II; let harmonic  
nodes speak sometimes

Viola

*pp* *f* *p*

white noise; gliss. ad lib.  
on I and II; let harmonic  
nodes speak sometimes

Cello

*pp* *f* *p*

white noise; gliss. ad lib.  
on I and II; let harmonic  
nodes speak sometimes

Contrabass

*pp* *f* *p*

white noise; gliss. ad lib.  
on I and II; let harmonic  
nodes speak sometimes

5

Fl. key clicks *pp* *ff* *pp* *f* *pp*

Ob. key clicks *pp* *ff* *pp* *f* *pp*

B. Cl. *pp* *mf* *pp*

A. Sx. key clicks *pp* *ff* *pp* *f* *pp*

Cbn. *pp* *pp* *f*

Hn. key clicks *pp* *ff* *pp* *f* *pp* *p* *f* *p* stopped

Tpt. key clicks *f* *p* *pp* *ff* *pp* *p* *f* *p*

Tbn. *f* *pp* *p* *f* *p* harmon mute, stem extended

Perc. *ff* *p*

Pno. *ff* *p*

M.

E.

5

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

9 11

Fl. *f* *pp*

Ob. *f* *pp*

B. Cl. *p* *mf* *p* *n*

A. Sx. *f* *pp*

Cbn. *p* *mf* *p* *n*

Hn. *f* *pp* blown air through instrument, pitchless

Tpt. *f* *pp* *p*

Tbn. *f* *p*

Perc. HH (cracked open) *pp* *f* always choke *p* *f* *p < f* Low Tom

Pno. *ff* Inside piano scrape, as wide as possible

M. *mf* *f* fearful, querulous  
in the la-trine, bod-ies...

E. *p* hushed, but insistent  
Mir-i-am, what is it? —

Vln. 1 *f* *p* *mf* *p*

Vln. 2 *f* *p* *mf* *p*

Vla. *f* *p* *mf* *p*

Vc. *f* *p* *mf* *p*

Cb. *f* *p* *mf* *p*

13

Fl.

Tch...  
*f* *p*

Ob.

Tch...  
*f* *p*

B. Cl.

Tch...  
*f* *p*

*tr* *b* ..... 3 3

*pp* *mp* *pp*

A. Sx.

Tch...  
*f* *p*

Cbn.

Tch...  
*f* *p*

Hn.

Tch...  
*f* *p*

Tpt.

Tch...  
*f* *p*

*mf* 6 *p* *pp* 6

Tbn.

Tch...  
*f* *p*

Perc.

Sizzle Cymbal

*f* *p* *p* *f* *p* *f* *pp* 5 7 *f*

Pno.

Tch...  
*f* *p*

*ff*

M.

*mf* *f* *mf* *fp* *ff* *f*

Glow - ing white \_\_\_\_ and nak - ed in the moon - light. so thin, \_\_\_\_ so scared— \_\_\_\_ twins,

E.

13

Vln. 1

*mf* *p* *mf*

Vln. 2

*mf* *p* *mf*

Vla.

*mf* *p* *mf*

Vc.

*mf* *p* *mf*

Cb.

*mf* *p* *mf*

17

Fl. *pp*

Ob. *pp*

B. Cl. *pp*

A. Sx. *pp*

Cbn. *pp*

Hn. *pp*

Tpt. *mf* *p*

Tbn. *pp*

Perc. *p* *mf* *ff*

Pno. *p* *f*

M. *p*

E.

just like us, \_\_\_\_\_ on the cold hard stink - ing floor. \_\_\_\_\_

17

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

21

Fl.

Tch...

*f* *p*

Ob.

Tch...

*f* *p*

B. Cl.

key clicks

*pp* *ff* *pp*

A. Sx.

Tch...

*f* *p*

Cbn.

key clicks

*pp* *ff* *pp*

Hn.

Tch...

*f* *p*

Tpt.

key clicks

*pp* *ff* *pp*

Tbn.

key clicks

*pp* *ff* *pp*

Perc.

key clicks

*pp* *ff* *pp*

Pno.

Tch...

*f* *p*

M.

*p*

What will hap-pen to us?

E.

21

Vln. 1

*p* *n*

Vln. 2

*p* *n*

Vla.

*p* *n*

Vc.

*p* *n*

Cb.

*p* *n*

24

Fl.

Ob.

B. Cl.

A. Sx.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

M.

E.

24

Solo V. 1

Solo V. 2

Solo Vla.

Solo Vc.

with determination

We are not go-ing to die— I won't let it hap - pen!

But, how will you stop it? —

(solo player) mute

(solo player) mute

(solo player) mute

(solo player) mute

*f* *p* *mf* *p* *fp*

*f* *p* *mf* *p* *fp*

*f* *p* *mf* *p* *fp*

*f* *p* *mf* *p* *fp*

*p* *f* *p* *mf* *p* *mf*

*f* *p* *mf* *p* *fp*

*f* *p* *mf* *p* *fp*

*f* *p* *mf* *p* *fp*

*f* *p* *mf* *p* *fp*

28 Senza Misura, Rubato Espressivo

freely, ethereal

Vib.

*p*  
sempre ped.

freely; hauntingly expressive

port.

The smoke \_\_\_\_\_ curls \_\_\_\_\_ in - to the sky.

rebow as needed

*p*  
rebow as needed

*p*  
rebow as needed

*p*  
rebow as needed



29

*mf*

*p*

All day \_\_\_\_\_ and \_\_\_\_\_ all \_\_\_\_\_ night I see the \_\_\_\_\_ flames.

*p*

*p*

*p*

*p*



8 30 ♩. = 50

Perc. *mp* *f*

Pno. *mf*

E. *mf* *f* *mf* *p* choked off  
No one will save us.

Solo V. 1 *f* *p* *mf* *p* *mf* *p*

Solo V. 2 *mf* *p* *f* *p* *mf* *p* *mf*

Solo Vla. *mf* *p* *mf* *p* *mf* *p*

Solo Vc. *mf* *p* *mf* *p* *mf* *p* (to Vc. section)

Cb. *p*<sup>2</sup> *mf* *p*

38

Perc.

Pno.

E. *p* *mf* *p*<sup>2</sup>  
We will be strong -

Solo V. 1 *mp* *pp* *mp* *pp* port. *mf*

Vln. 1 *mf*

Solo V. 2 *p* *mp* *pp* *mf* *p* *mf*

Vln. 2 *p* *mf* *p* *mf*

Solo Vla. *mf* *p* *f* *p* *mf*

Vla. *f* *p* *mf*

Vc. *mf* *p* *f* *p* *mf*

Cb. *mf*<sup>2</sup> *p* *mf*<sup>2</sup> *p* *mf*<sup>2</sup> *p*

46

Perc.

Pno.

E.  
er, be - smart - - - - - er, brav - - - - -  
*p* *mf* *mp* *f*

Vln. 1  
*p* *mf* *p*

Vln. 2  
*p* *mf* *p*

Vla.  
*p* *f* *p*

Vc.  
*p* *mf*

Cb.  
*mf* *p* *mf* *p*



52

Perc.

Pno.

E.  
er— We — will <sup>2</sup> do — what - ev - er —  
with rising determination  
*p* *mp* *f*

Vln. 1  
*f* *mp* *p*

Vln. 2  
*f* *mp* *p*

Vla.  
*f* *mp* *p*

Vc.  
*p* *f* *mp* *p* *f*

Cb.  
*pp*

poco accel:.....

57 ♩. = 60 Sus. Cym. molto rit.

Perc. L.V.

Pno.

E. *p* *mf* *f*

— it takes — to — stay out of — the fire. — We — are walk — — — — ing out —

Vln. 1 *mf* *p* *f* *p* *mf* *p* *f* sub. *p* *f* *p*

Vln. 2 *mf* *p* *f* *p* *mf* *p* *f* sub. *p* *f* *p*

Vla. *mf* *p* *f* *p* *mf* *p* *f* sub. *p* *f* *p*

Vc. *mp* *p* *f* *p* *mf* *p* *f* sub. *p* *f* *p*

Cb. *mf* *p* *f* sub. *p* *f* *p*

8 66 ♩. = 50 swelling broadly

B. Cl. *pp* *f* *pp* *pp* *f* *pp*

Cbn. *pp* *f* *pp* *pp* *f* *pp*

Perc. *ff* swelling broadly *p*

Pno. *pp* *f* *pp* *pp* *f* *pp*

E. *ff* exultant

out — — — — out — — — — of — this camp — — — — a —

Vln. 1 *ff* <sup>2</sup> *pp* <sup>4</sup> *f* <sup>4</sup> *pp* *ff* <sup>2</sup> *pp* <sup>4</sup> *f* <sup>4</sup> *pp*

Vln. 2 *ff* <sup>2</sup> *pp* <sup>4</sup> *f* <sup>4</sup> *pp* *ff* <sup>2</sup> *pp* <sup>4</sup> *f* <sup>4</sup> *pp*

Vla. *ff* <sup>2</sup> *pp* <sup>4</sup> *f* <sup>4</sup> *pp* *ff* <sup>2</sup> *pp* <sup>4</sup> *f* <sup>4</sup> *pp*

Vc. *ff* <sup>2</sup> *pp* <sup>4</sup> *f* <sup>4</sup> *pp* *ff* <sup>2</sup> *pp* <sup>4</sup> *f* <sup>4</sup> *pp*

Cb. *ff* <sup>2</sup> *pp* <sup>4</sup> *f* <sup>4</sup> *pp* *ff* <sup>2</sup> *pp* <sup>4</sup> *f* <sup>4</sup> *pp*

B. Cl.

Cbn.

Perc.

Pno.

E.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

live and to ge ther hand in hand I prom ise I

75

8 ♩. = 46 Relaxing, A Little Slower

Perc.

E.

Solo V. 1

Vln. 1

Solo V. 2

Vln. 2

Solo Vla.

Vla.

Solo Vc.

Vc.

Cb.

will nev er let go. I prom-ise I will nev er let go.

197



100  = 50

Fl.

E. Hn.

Perc.

M.

E.



Vln. 1

peaceful, pastoral

Vln. 2

peaceful, pastoral

Vla.

peaceful, pastoral

Vc.

peaceful, pastoral <sub>2</sub>

Cb.

108

Fl.

E. Hn.

B. Cl.

A. Sx.

Cbn.

Perc.

Pno.

M.

E.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p* *mf* *p* *mf* *p* *mf*

*mf*<sup>3</sup> *p* *mf* *p* *mf*

*pp* *f*

*mf* *pp* *f*

Sus. Cym. Brake Drum

*p* *mf* *p* *mf*

*p* *mp* *f* *mf* *p*

Good - night Ev - a.

We need our strength to stay a - live.

*mp* *mf* *p* *pp* *p* *mf* *p*

*mp* *mf* *p* *pp* *p* *mf* *p*

*mp* *mf* *p* *pp* *p* *mf* *p*

*mp* *mf* *p* *pp* *p* *mf* *p*



116

rit: .....

Fl.

*p*

*mf*

*p*

E. Hn.

*p*

*mf*

*p*

B. Cl.

*pp*

*p*

*mf*

A. Sx.

Cbn.

*pp*

*mf*

*pp*

*n*

Perc.

*p*

*mf*

*p*

*mf*

*pp*

*n*

Pno.

M.

E.

*p*

*mf*

*p*

Good - night, Mir - i - am.

rit: .....

Vln. 1

*mf*

*p mf*

*f*

*p*

Vln. 2

*mf*

*p mf*

*f*

*p*

Vla.

*mf*

*p*

*mf*

*p*

Vc.

*mf*

*p*

*mf*

*p*

Cb.



2

Eva and Miriam sit side-by-side as the SS Officer measures them.  
Mengele directs the examination, addressing the SS Officer only.

4

$\text{♩} = 60$  Orderly, with Scientific Precision

Flute

Oboe

Bass Clarinet

Alto Saxophone

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion

Piano

Miriam (Tacet)

Jaffa (Tacet)

Eva

SS Officer (Tacet)

Dr. Mengele

bubbling ominously  
solo; bring out!

$f$   $p$   $f$   $ff$   $p$   $ff$

3 5 6 7

stopped

$n$   $f$

harmon mute

$n$   $f$

harmon mute

$n$   $f$

Brake Drum  
scrape

$n$   $f$

$f$

2

4

$\text{♩} = 60$  Orderly, with Scientific Precision

Violin 1

Violin 2

Viola

Cello

Contrabass

pizz.

$p$  precise, like clockwork  $mp$   $mf$

pizz.

$p$  precise, like clockwork  $mp$   $mf$

36

5

2

## Act I, Scene 3

5

8

4

8

7 8 4 8

Fl.

Ob.

B. Cl.

A. Sax.

Bsn.

*mf*

*fp*

*f*

*fp*

Hn. *mf* *ff*  
 Tpt. *mf* *ff*  
 Tbn. *mf* *ff*

Perc.

Hi-Hat

sim.

(cracked; sizzle sound)

*p* *f* *p* *mf* *p* *f*

precise, like clockwork

*gtr*

precise, like clockwork

Pno.

"In Fernem Land", from  
Richard Wagner's *Lohengrin*

Enter String Quartet; play in own tempo,  
de-synchronized from the rest of the scene.  
Watch conductor for volume cues.

5

2

5

8

4

8

[illegible]

Act I, Scene 3

37

2  
18 4  
[19]

Fl.

Ob.

B. Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Dr.

Solo V. 1

Vln. 1

Solo V. 2

Vln. 2

Solo Vla.

Vla.

Solo Vc.

Vc.

Cb.

slithery, lugubrious

pizz.

increase bow pressure, s.p.  
∨ arco

My new suit ar - rived yes-ter day. I've nev-er seen a fin-er work of tai-lor-ing. Franz has tru-ly

204

SS Officer measures Eva's eye. Mengele records the result. SS Officer moves on to Miriam.

25

8

SS Officer measures Eva's eye. Mengelore records the result. SS Officer moves on to Miriam.

25

3

8

314

8

Fl. *f*

Ob. *f*

Cl. *p*

A. Sx. *p*

Bsn.

Hn. *fp*

Tpt. *fp*

Tbn. *fp*

Perc. *mf* *p* *mf* *f* *mf* *p* *mf* *p* *f* *p*

Pno. *f*

Dr. *f* *ff* *mf*

Ex - act-ly the same \_\_\_\_\_ size as the oth - er's. Twins are tru - ly God's \_\_\_\_\_ gift to the Ger-man peo-ple.

2

5

314

8

Solo V. 1 *p* *mf*

Vln. 1 *p* *f*

Solo V. 2 *p* *mf*

Vln. 2 *p* *f*

Solo Vla. *p* *mf*

Vla. *p* *f*

Solo Vc. *p* *mf*

Vc. *f*

Cb. *f*

Act I, Scene 3

40 2 5 2  
40 4 8 4

Fl.

Ob.  
*f*

Cl.

A. Sx.

Bsn.

Hn.  
*f*

Tpt.  
*f*

Tbn.  
*f p* distant, like an echo

Perc.  
*f mf fp mf f p mf f pp*

Pno.

E.  
*mf* an aside, reassuring herself  
One more day. One more ex-per-i-ment. One more day. One more ex-per-i-ment.

Dr.

Solo V. 1  
40 2 5 2  
4 4

Vln. 1  
*p*

Solo V. 2

Vln. 2  
*p*

Solo Vla.

Vla.  
*p*

Solo Vc.

Vc.  
*p*

Cb.  
*p*

increase bow pressure, s.p.  
arco  
*p*

increase bow pressure, s.p.  
arco  
*p*

207

49

Fl.

Ob.

Cl.

A. Sx.

Bsn.  
*p*  
*mf*  
*f*

Hn.

Tpt.

Tbn.

Perc.  
*ff*  
*p*  
*mf*  
*p*  
*f*  
*mf*  
*p*  
*f*  
*mf*

Pno.

E.  
*p*  
One more day.  
*mf* mundane again  
sim.  
They brought in a fo-ren-sic scèn - tist to-day. Now we'll have help with the dis -

Dr.  
*mf*  
*gleefully*

49

Solo V. 1  
pizz.  
*p*

Vln. 1

Solo V. 2  
pizz.  
*p*

Vln. 2

Solo Vla.  
pizz.  
*p*

Vla.

Solo Vc.

Vc.  
pizz.  
*f*

Cb.  
pizz.  
*f*

56

8

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

Dr.

Solo V. 1

Vln. 1

Solo V. 2

Vln. 2

Solo Vla.

Vla.

Solo Vc.

Vc.

Cb.

*mp* *pp*

*f* *f* *ff* *ff*

*f* *p* *mf* *f*

*ff* *mf*

One more ex-per-i-ment. One more day.

sec - - - 5 - 6 - tions.

slow motion bow, change freely;  
strong pressure, pitchless;  
slow motion gliss., light LH fingering.

arco

*f* *f* *f*



2 The SS Officer injects a shot into Eva's arm,  
61 followed by Miriam's. Both wince at the pain.

Act I, Scene 3

43

61 4

Fl. *f* Shhh... *f* *p*

Ob. *f* Shhh... *f* *p*

Cl. *p* Shhh... *f* *p*

A. Sx. *p* Shhh... *f* *p*

Bsn. *f* Shhh... *f* *p*

Hn. stopped *f* *p*

Tpt. harmon mute *f* *p*

Tbn. siren effect; gliss. freely and eerily *f* *mf* *p* *n*

Perc. Sus. Cym. bowed, as gritty as possible *ff* *n* *mf* *f* *p* *n*

Pno. *f* Shhh... *f* *p*

E. *mf*

Dr. You know, the room in cre-ma - to - - 3 - -

Solo V. 1 gliss. sim. *p*

Vln. 1 *p*

Solo V. 2 gliss. sim. *p*

Vln. 2 *p*

Solo Vla. gliss. sim. *p*

Vla. *p*

Solo Vc. *f*

Vc. *f*

Cb. *f*

Elec. 3 Electronics: Cybernetic Buzzing Enters *n*

210

69

lo V. 1

Vln. 1

lo V. 2

Vln. 2

lo Vla.

Vla.

lo Vc.

Vc.

Cb.

Elec. 3

(String Quartet)

*mf*

(String Quartet)

*mf*

(String Quartet)

*mf*

(String Quartet)

*mf*

*p*

77

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

Dr.

77

Solo V. 1

Vln. 1

Solo V. 2

Vln. 2

Solo Vla.

Vla.

Solo Vc.

Vc.

Cb.

Elec. 3

*p* *f* *p* *f* *p* *f* *p* *ff*

(scrape) sudden halt

*mf* *fp* *f* *mp* *mf* *f*

One more shot. One more day. One more shot.

voice breaking

sprechstimme

Get the sy - ringe I need blood to - day.

*p* *n* *p* *n* *p* *n*

212



90 Senza Misura ( ♩ = ~100 ) (Conductor out throughout aria)

T. Sx.

Dr.

Elec. 1

Elec. 2

Elec. 3

Elec. 4

declamatory

Digital Bell

Breath, exhale

Cybernetic Buzzing

6" 5" 4" 5"

T. Sx.

Dr.

Elec. 1

Elec. 2

Elec. 3

Elec. 4

Wild partial gliss.;  
add growl near top

Bass Tone

7" 4"

91

T. Sx.

Dr.

Elec. 1

Elec. 2

Elec. 3

Elec. 4

Digital Voice

Reversed Chime

6" 2" 6"

T. Sx.

Dr.

Elec. 1

Elec. 2

Elec. 3

Elec. 4

7" 4"

*ff* *p*

Aleatoric Chimes

*pp* *mf* *p*

*p*

92

T. Sx.

Dr.

Elec. 1

Elec. 2

Elec. 3

Elec. 4

8" 2" 6"

*f* *ff* *f* *mf* *p* *ff* *mp* *pp*

the gift - ed \_\_\_\_\_ drowned \_\_\_\_\_ by the id - i - ot - - -

scoffing

*f* *mp* *f*

String Cluster

*n* *mf* *n* *mf* *n*

T. Sx.

Dr.

Elec. 1

Elec. 2

Elec. 3

Elec. 4

7" 5"

*p* *ff* *p*

ic. \_\_\_\_\_

*p*

*mp* *f*

4 93  = 144 - 152 Waltz-like, Dysphoric

T. Sx.



Dr.



Elec. 1



Elec. 2



Elec. 3



Elec. 4



Elec. 5



-> String Harmonic

Distorted Harpsichord

Distorted strings, pizzicato

gleefully

*f*

*f*

*mf*

With - out in - ter - ven - tion, \_\_\_\_\_



T. Sx.



Dr.



Elec. 1



Elec. 2



Elec. 3



Elec. 4



Elec. 5



timbral trill

t.t. sim.

3

ev - o - lu - tion will \_\_\_\_\_ re - peat it-self, peat it - self, peat it-self, peat it - self, peat it - self; re -



T. Sx.



Dr.



Elec. 1



Elec. 2



Elec. 3



Elec. 4



Elec. 5



sprechstimme

peat it - self, re-peat it - self, re - peat it - self:

Senza Misura ( ♩ = ~100 )

117

T. Sx.

Dr.

like the di-no-saurs \_\_\_\_\_ be - fore us, great - ness \_\_\_\_\_ will bow

Elec. 1

Elec. 2

Elec. 3

Elec. 4

124

T. Sx.

Dr.

down \_\_\_\_\_

Elec. 1

Elec. 2

Elec. 3

Elec. 4

Elec. 1

Elec. 2

Elec. 3

Elec. 4

118

T. Sx.

Dr.

to the mud - scrab - bling mass - es \_\_\_\_\_ with climactic abandon

Elec. 1

Elec. 2

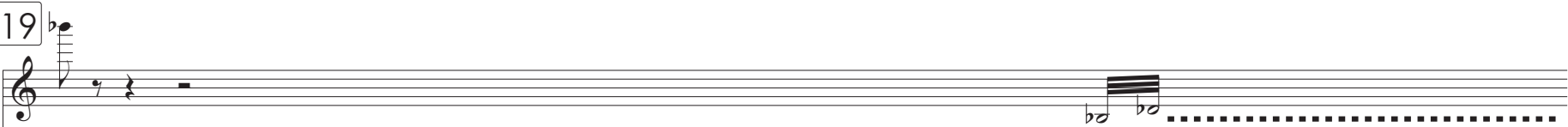
Elec. 3

Elec. 4




119

T. Sx.



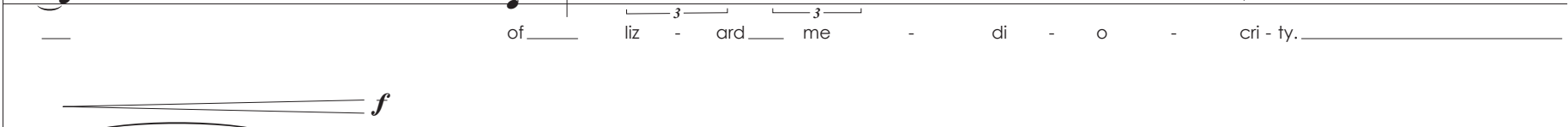
Dr.



*mf* *sprechstimme* *ff*

of liz - ard me - di - o - cri - ty.

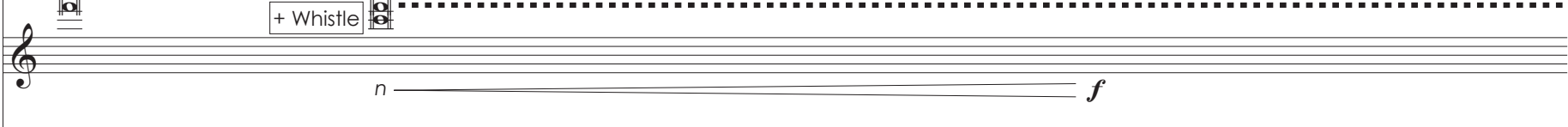
Elec. 1



*f* *n* *f*

+ Whistle

Elec. 2

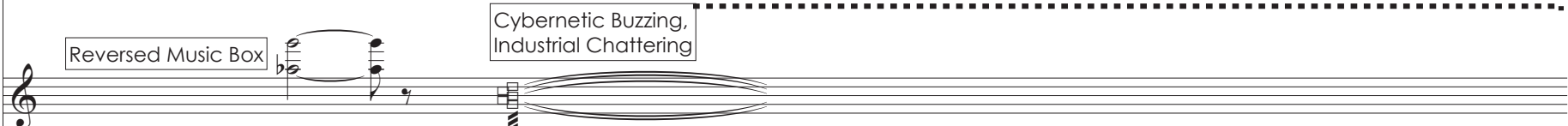


Reversed Music Box

*p* *f* *mf*

Cybernetic Buzzing, Industrial Chattering


Elec. 3



Voice Recording, Slowed

*p* *f*


Elec. 4



4" 6" 5"



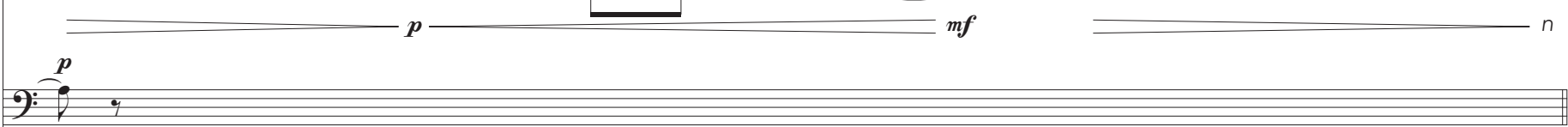
T. Sx.



ephemeral; gliss. over partials imperceptibly

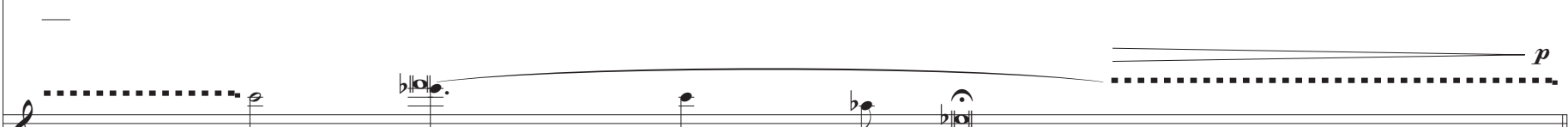
*p* *mf* *n*

Dr.



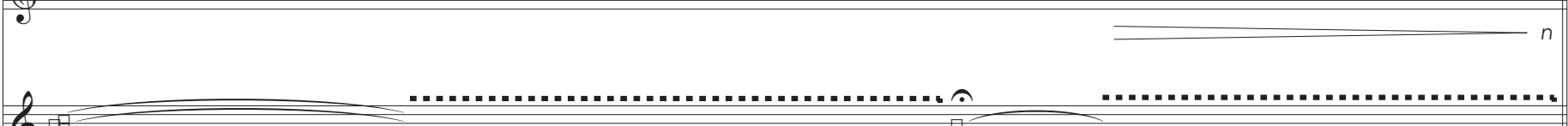
*p*

Elec. 1



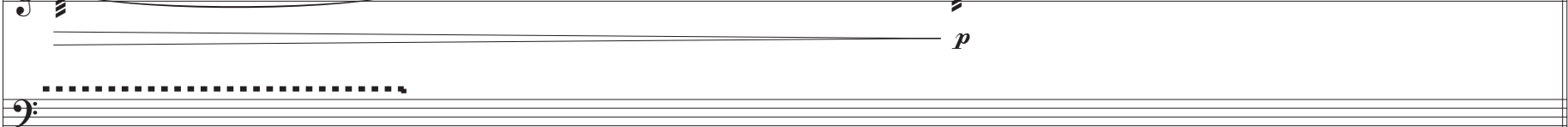
*p* *n*

Elec. 2




*p*

Elec. 3



*n*

Elec. 4



2" 4" 4"

52 2 120

Act I, Scene 3

5

2

4 ♩ = 60 Tempo Primo

8

4

Fl.

Ob.

Cl.

T. Sx.

Bsn.

Hn.

Tpt.

Tbn. harmon mute

p

Perc. p mf > p f p mf >

Pno.

E.

Dr. mf p

That's all for to - day. \_\_\_\_\_

2 120

4 ♩ = 60 Tempo Primo

5

2

8

4

Vln. 1 s.p. 2 arco f p pizz.

Vln. 2 s.p. 2 arco f p pizz.

Vla. s.p. 2 arco f p pizz.

Vc. pizz. p mp sim. mf f

Cb. pizz. p mp sim. mf f

Elec. 1 Digital String Harmonic p

Elec. 2 Cybernetic Buzzing p

131

Fl.

Ob.

Cl.

T. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

Dr.

131

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Elec. 1

Elec. 2

stopped

*fp* *f*

harmon mute

*fp* *f* *p* *mf*

*fp* *f* *p*

*p* *pp* *ff* *p* *mf* *p*

*f*

*mf* *f*

*p*

One more ex-per-i-ment.

One more shot.

Bring in the next set.

arco

*mp* *ff* *p*

*mp* *ff* *p*

*mp* *ff* *p*

increase bow arco v pressure, s.p. pizz.

*p* *f*

increase bow arco v pressure, s.p. pizz.

*p* *f*

*n*

140

Fl.

Ob.

Cl.

A. Sx.

Cbn.

pinched, strained;  
circular breathe

*p* *f*

*tr* *p* *f*

*tr* *p* *f*

*tr* *p* *f*

*n* *p* *f*

Hn.

Tpt.

Tbn.

*f* *mp* *pp*

Perc.

Pno.

*p* *mf* *p* *f* *n*

E.

Dr.

Eyes closed, pleading

*mf* *p* *f*

One more— Please, please, don't let us get sick.  
sprechstimme

140

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Elec. 2

slow motion bow, strong pressure, slow motion gliss. sim.

arco I *n* *p* *f*

slow motion bow, strong pressure, slow motion gliss. sim.

arco II *n* *p* *f*

slow motion bow, strong pressure, slow motion gliss. sim.

arco III *n* *p* *f* s.p. 2

arco *f* *n* s.p. 2

arco *f* *n*

*n*

4 Interlude: "Valley of the Living Dead"

4 ♩ = 50 Lugubrious, Desolate

Flute  
Jet Whistle  
*f* *pp*

Oboe  
*f* pinched, strained circular breathe

Bass Clarinet  
*pp* *mp*

Alto Saxophone  
blown air through instrument, pitchless  
*f* *pp*  
(C trill precedes from I.3)

Contrabassoon  
*f* *pp*

Horn in F  
blown air through instrument, pitchless  
*f* *pp*

Trumpet in C  
blown air through instrument, pitchless  
*f* *pp*

Trombone  
blown air through instrument, pitchless  
*f* *pp*

Percussion  
Sus. Cym. scrape  
*f* *pp*

Piano  
Inside piano scrape, as wide as possible  
*ff*

Miriam (Tacet)

Jaffa (Tacet)

Eva

SS Officer (Tacet)

Dr. Mengele (Tacet)

4 ♩ = 50 Lugubrious, Desolate

4 slow motion bow, change freely;  
strong pressure, pitchless;  
slow motion gliss., light LH fingering.

Violin 1  
*f* slow motion bow, change freely;  
strong pressure, pitchless;  
slow motion gliss., light LH fingering.

Violin 2  
*f* slow motion bow, change freely;  
strong pressure, pitchless;  
slow motion gliss., light LH fingering.

Viola  
*f*

Cello  
s.t. 2 *pp* *mp*

Contrabass  
s.t. 2 *pp* *mp*

222

[illegible]

[illegible]

8

Fl.

Ob.

B. Cl.

A. Sx.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*pp* *mp* *mf* *f* *p* *n* *f* *pp* *n*

(t.t., three fingerings)

*n* *5* *6* *7* *f* *7* *6* *5* *pp* *n*

*mp* *mf* *p* *n* *f*

*mp* *mf* *p* *n* *f*

stopped

*p* *5* *f* *p*

*p* *3* *5* *f* *6* *p*

harmon mute, stem extended

*p* *3* *f* *3* *p*

Ratchet

hand clusters

*mp* *f* *n* *mf*

*mf* *sub pp* *mf* *p*

with soaring lament

*f* *3* *mp* *f* *p*

*f* *p* *mf* *p*



Eva stumbles onstage, clearly ill. The SS Officer drags her across the stage to a cot, leaving her lying beside the cot.

[illegible]

227

2  
4

17

Fl. *pp* *mf*

Ob. *pp*

B. Cl. *p* *mp* *f*

A. Sx. *pp*

Cbn. *p* *mp* *f*

Hn. *mp* *p* *f*

Tpt. *mp* *p* *f*

Tbn. *f* *mp* *p* *f*

Perc. *pp*

Pno. *p* *mp* *f*

2  
4

17

Vln. 1 ord. -> s.p. s.p. 1 *ff*

Vln. 2 ord. -> s.p. s.p. 1 *ff*

Vla. *ff* sub. *p*

Vc. *ff* sub. *p*

Cb. *p*

229

[illegible]

64

3

a tempo

## Act I, Scene 4

4

3

accel.

27 4

Fl. *ff*

Ob. *ff*

Cl. *p*

A. Sx. *ff*

Bsn. *p*

4

4

3

sub. *p* *mp*

3

3

Musical score for Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.). The score is written for three parts, each with a staff. The key signature is one sharp (F#), and the time signature is 4/4. The music is marked with a forte dynamic (*f*) and a triplet of eighth notes. The first measure of each staff is marked with a bracket and the word "brassy!". The second measure of each staff is marked with a bracket and the word "brassy!". The third measure of each staff is marked with a bracket and the word "brassy!". The fourth measure of each staff is marked with a bracket and the word "brassy!". The fifth measure of each staff is marked with a bracket and the word "brassy!". The sixth measure of each staff is marked with a bracket and the word "brassy!". The seventh measure of each staff is marked with a bracket and the word "brassy!". The eighth measure of each staff is marked with a bracket and the word "brassy!". The ninth measure of each staff is marked with a bracket and the word "brassy!". The tenth measure of each staff is marked with a bracket and the word "brassy!". The eleventh measure of each staff is marked with a bracket and the word "brassy!". The twelfth measure of each staff is marked with a bracket and the word "brassy!". The thirteenth measure of each staff is marked with a bracket and the word "brassy!". The fourteenth measure of each staff is marked with a bracket and the word "brassy!". The fifteenth measure of each staff is marked with a bracket and the word "brassy!". The sixteenth measure of each staff is marked with a bracket and the word "brassy!". The seventeenth measure of each staff is marked with a bracket and the word "brassy!". The eighteenth measure of each staff is marked with a bracket and the word "brassy!". The nineteenth measure of each staff is marked with a bracket and the word "brassy!". The twentieth measure of each staff is marked with a bracket and the word "brassy!".

Piano accompaniment staff for 'The Rose Tree'. It consists of two staves, Treble and Bass, with a grand staff bracket on the left. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first measure of the Treble staff contains a treble clef, a key signature change to three sharps, and a whole note chord (F#, C#, G#). The first measure of the Bass staff contains a bass clef, a key signature change to three sharps, and a whole note chord (F#, C#, G#). The rest of the staff is empty.

3

a tempo

4

3

accel:

4 27 4 4

Vln. 1  
s.p. 2  
*ff*  
*pp*

Vln. 2  
s.p. 2  
*ff*  
*pp*

Vla.  
s.p. 2  
*ff*  
*mf*  
*pp*

Vc.  
s.p. 2  
*ff*  
*mf*  
*pp*

Cb.  
s.p. 2  
*ff*  
*mf*  
*pp*

Act I, Scene 4

31 32 33 34

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

$\text{♩} = 90$

$\frac{5}{4}$

$\frac{3}{4}$

$\text{mp}$   $f$   $ff$   $mf$   $p$

$f$   $ff$   $p$

$mf$   $f$   $ff$   $p$

$mp$   $f$   $ff$   $p$

$mf$   $f$   $ff$   $mf$

$p$   $f$   $pp$

$p$   $f$   $pp$

$p$   $f$   $pp$

$p$   $ff$

$p$

$p$   $f$   $ff$   $p$

$f$   $ff$   $p$

$f$   $ff$   $p$

$p$   $mf$   $ff$   $pp$

$p$   $mf$   $ff$   $pp$

$p$   $mf$   $ff$   $pp$

35 ♩. = 60 Whirling, Disoriented

The SS Officer passes Eva with food and water, giving some to Dorothy.  
Eva reaches out, but the SS Officer never stops to give her anything.

Fl. *mf*

Ob. *mf*

Bsn. *pp*

Pno. *mf*

43

Fl. jet whistle *f* *pp*

Ob. *p* *f* blown air *pp* *p*

Cl. *f* blown air *pp*

A. Sx. *f* blown air *pp*

Bsn. *f* blown air *pp*

Hn. *f* blown air *pp*

Tpt. *f* blown air *pp*

Tbn. *f* blown air *pp*

Perc. *f* *pp*

Pno. *p*

43

Vln. 1 over bridge (pitchless) *f* *pp*

Vln. 2 over bridge (pitchless) *f* *pp*

Vla. over bridge (pitchless) *f* *pp*

Vc. over bridge (pitchless) *f* *pp*

Cb. over bridge (pitchless) *f* *pp*



[illegible]

60

Fl.

Ob.

Pno.

E.

*p* *mf* *p* *n* *mf*

They don't feed the living dead. Ev-'ry-one

68

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

port.

moans

here. \_\_\_\_\_

*mf*

*mf*

*p*

*f*

*p*

*p*

*f*

*p*

*p*

*f*

*p*

*f*

68

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

IV

IV

IV

III

II

wide gliss. ad lib.;  
do not sync.  
rebow as needed  
s.p. 1

(approximate destination pitches)

*p*

*ff*

*mf*

wide gliss. ad lib.;  
do not sync.  
rebow as needed  
s.p. 1

(approximate destination pitches)

*p*

*ff*

*mf*

wide gliss. ad lib.;  
do not sync.  
rebow as needed  
s.p. 1

(approximate pitch range)

*p*

*ff*

*mf*

wide gliss. ad lib.;  
do not sync.  
rebow as needed  
s.p. 1

(approximate destination pitches)

*p*

*ff*

*mf*

wide gliss. ad lib.;  
do not sync.  
rebow as needed  
s.p. 1

(approximate destination pitches)

*p*

*ff*

*mf*

75

76

Fl.

Ob.

Cl.

A. Sn.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

76

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*mf*

*mp*

*f*

*p*

*mf*

*pizz.*

*n*

All a - - - ges all dis - eas - - - es—

84

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Perc.

Pno.

E.

*mf*

*ff*

*p*

*f*

*f*

*ff*

*mf*

*ff*

*p*

*f*

freely, quasi-cadenza

all

howl

howl -

84

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco

*mf*

*ff*

sub.*p*

arco

*mf*

*ff*

sub.*p*

pizz.

*p*

arco

*mf*

*ff*

sub.*p*

*mf*

*p*

*mf*

*ff*

sub.*p*

arco

*ff*

sub.*p*

*p*

*mf*

*f*

*ff*

sub.*p*

3  
91 4 a tempo

Fl.

E. Hn.

Cl.

A. Sx.

Bsn.

Brake Drum  
scrape

Triangle

Perc.

Pno.

E.

ing. the same. They don't feed the

3  
91 4 a tempo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

pizz.

pizz.

pizz.

ff

ff

ff

ff

ff

p

p

p

p

99

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*p*

*n*

arco sp. 2

rebow as needed rapid gliss. tremolo

IV

*mf*

*p*

*n*

arco sp. 2

rebow as needed rapid gliss. tremolo

IV

*mf*

*p*

*n*

arco sp. 2

rebow as needed rapid gliss. tremolo

III

*mf*

*p*

*n*

arco sp. 2

rebow as needed rapid gliss. tremolo

III

*mf*

*p*

*n*

arco sp. 2

rebow as needed rapid gliss. tremolo

I

*mf*

*p*

*n*

arco sp. 2

rebow as needed rapid gliss. tremolo

I

[illegible]

106

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p* *mf* *p* *n*

*p* *mf* *p* *n*

*p* *mf* *p* *n*

*p* *mf* *pp* *mf*

*p* *mf* *pp* *pp* *mf*

rit.





[illegible]

126

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Vib.  
bowed

Perc.

Pno.

E.

sleep with - out me? If I die,

126

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

131 134

Fl. *f*

Ob. *f*

Cl.

A. Sx. *f*

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E. *ff* she dies, *mf* too.

131 134

Vln. 1 *f* sub.*p* *f* *mp* *mp*

Vln. 2 *f* sub.*p* *f* *mp* *p* *mp*

Vla. *f* sub.*p* *f* *mp* *p*

Vc. *f* sub.*p* *f* *mp* *p*

Cb. *f* sub.*p* *f* *mp* *p*

137

Fl.

E. Hn.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp* *pp*

*mp* *pp*

*mp* *pp*

Vib. bowed *f* Cro. bowed *f*

*f* *8va*

*mf* *f* *p* *mp* *f*

I must stay a-alive I must stay a -

137

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f* *p* *p* *ff* *p* *ff* *p* *ff* *p* *f*

*f* *p* *p* *ff* *p* *ff* *p* *ff* *p* *f*

*mf* *f* *f* *p* *f*

*mf* *f* *f* *p* *f*

*f* *p* *f*

143

Fl.

serene, tranquil

*p* *mf* *p* (*mf*)

E. Hn.

serene, tranquil

*p* *mf* *p* (*mf*)

Cl.

serene, tranquil

*p* *mf* *p* (*mf*)

A. Sx.

serene, tranquil

*p* *mf* *p* (*mf*)

Bsn.

serene, tranquil

*p* *mf* *p* (*mf*)

Hn.

*p* *pp* *n* *pp* *n*

Tpt.

*p* *pp* *n* *pp* *n*

Tbn.

*p* *pp* *n* *pp* *n*

Perc.

Pno.

*mf* (*p*)

E.

*mf* *p* *pp*

live.

143

Vln. 1

*p*

Vln. 2

*p*

Vla.

Vc.

Cb.

Attacca Scene 5

[This Page Intentionally Left Blank]

## Act I, Scene 5

81

4 3

4 4

♩ = 92 Darkening, Despairing

The scene transitions from Eva to Miriam onstage alone (spotlit in the darkness).

Flute

English Horn

Clarinet in B $\flat$

Alto Saxophone

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion

Piano

Miriam

Jaffa

Eva

SS Officer

Dr. Mengele

Violin 1

Violin 2

Viola

Cello

Contrabass

4

4

9 rit. 14  $\text{♩} = 56$  Lamenting, Funereal

Fl.

E. Hn.

Cl.

A. Sx.

Bsn.

*p* *pp* *n* *pp* *pp*



17 chant-like

Fl.

E. Hn.

Cl.

A. Sx.

Bsn.

*mf* *p* *ppp* *mp* *pp* *mf* *p* *pp* *mp* *pp* *mf*

Hn.

*pp* *mp* *pp* *mp* *pp* *mp*

Perc.

Pno.

M.

*mf* *p* *mf* *f* *p*

The whole world \_\_\_\_\_ The whole world \_\_\_\_\_ is \_\_\_\_\_ on fire. \_\_\_\_\_



5 4 accel: 5 4

23 8 4 4

Fl.

E. Hn.

Cl.

A. Sx.

Bsn.

Hn.

Perc.

Pno.

M.

*p* *mf* *p*

*pp* *p* *mf*

lugubrious; minimal re-articulation

*mf* *pp* *mf* *p* *pp* *p*

lugubrious; minimal re-articulation

*mf* *pp* *mf* *p* *pp* *p*

lugubrious; minimal re-articulation

*pp* *mf* *p* *pp* *p*

lugubrious; minimal re-articulation

*pp* *mf* *p* *pp* *p*

*pp* *f* *p* *ff*

*pp* *f* *p* *ff*

(*p*) *mp* *mf*

Bombs fall, pris - on - ers run. spark - ing ash floats

[illegible]

32 rit: ..... ♩ = 56 A Tempo

Fl.

E. Hn.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

M.

come to set us free, \_\_\_\_\_ but I'm \_\_\_\_\_ al - read - y dead. \_\_\_\_\_

32 rit: ..... ♩ = 56 A Tempo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

[illegible]

5

8

4

4

accel. ....

43

Fl.

*ppp*

*mf* *p* *mf* *p* *f*

E. Hn.

*> pp* *mf*

*p* *< mf* *mp* *f*

Cl.

*f* *p* *mf* *p* *mf* *p* *f*

A. Sx.

*f* *p* *mf* *p* *mf* *p* *f*

Bsn.

*> pp* *mf*

*mf* *p* *mf* *p* *f*

*p*

Hn.

*mp* *pp*

*mf* *p* *mf* *p* *f*

Tpt.

*fp* *mf* *p*

Tbn.

*fp* *mf* *p*

Perc.

*p* *f*

Pno.

*pp* *f*

M.

*p*

*p* *< mf* *mp* *f*

Men-ge-le \_\_\_\_\_ will chop \_\_\_\_\_ out my heart \_\_\_\_\_ and

5

8

4

4

accel. ....

43

Vln. 1

*p* *mf* *p* *n* *p* *mf*

Vln. 2

*p* *mf* *p* *n* *p* *mf*

Vla.

Vc.

*f* *mf*

Cb.

49
 = 76

49
 = 76

55 ..... ♩ = 56 A Tempo

Fl. *mp* *f* *p*

E. Hn. *mf* *p*

Cl. *mf* *p* *mf* *pp* *mp* *p*

A. Sx. *mf* *p* *mf* *pp* *mp* *p*

Bsn. *mf* *p* *mf* *pp* *pp* *mf*

Hn. *mf* *p*

Tpt.

Tbn.

Perc. *p* *f*

Pno. *p* *f*

M. *mf* *f* *p* *gliss.* *mf* *p*  
- er \_\_\_\_\_ com - ing back, \_\_\_\_\_ and I'm \_\_\_\_\_ al - read - y \_\_\_\_\_

55 ..... ♩ = 56 A Tempo

Vln. 1 *f* *p* *n*

Vln. 2 *f* *p* *n*

Vla. *f* *p* *n*

Vc. *f* *p* *n*

Cb.

Miriam curls up on her cot.

60

Fl.

E. Hn.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

no vib.

mp

f

pp

pp

mf

n

mf

pp

pp

mf

pp

pp

mf

pp

ppp

mf

p

ppp morendo

dead.

60

||

n

||

n

||

n

mf

65

Fl.

E. Hn.

Cl.

A. Sx.

Bsn.

Perc.

Pno.

J.

E.

SS

Dr.

spoken: Have you seen a girl who looks just like me? Her name is Mir-i-am Moz-es. Please,

65

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



69

J. *mf* Mir - - - i - am! *p* Mir-i - am! *f* Mir - i - am! *f* Mir-i - am,

E. *f* do you know where she is? *mf* Mir-i-am! *f* Mir - i - am! *mf* Mir-i-am, *ff* Mir - i - am!

SS *mf* Mir - - - i - am! *p* Mir-i - am! *f* Mir - <sup>3</sup> i - am! *f* Mir-i - am,

Dr. *mf* Mir - - - i - am! *p* Mir-i - am! *f* Mir - <sup>3</sup> i - am! *f* Mir-i - am,

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla.

Vc. *f* *p*

Cb.

74

Hearing Eva's voice, Miriam rises.  
Eva enters, colliding with Miriam.

Fl. *p* *f* *p* pastoral, peaceful

E. Hn. *p* *f* *p* pastoral, peaceful

M. *mf* E - va?

J. *p* *mp* *pp* Mir - i - am! Mir - i - am!

E. *mf* *p* *f* Sor-ry! Mir-i-am? Mir - i am! recognizing her

SS *p* *mp* *pp* Mir - i - am! Mir - i - am!

Dr. *p* *mp* *pp* Mir - i - am! Mir - i - am!

Vln. 1 *f* *p* *f*

Vln. 2 *f* *p* *f*

Vla. *p* *mf* *p*

Vc. *f* *p* *f*

Cb.

80

M.

E.

I've been look-ing, look-ing, look-ing! I thought I would nev - er see you a - gain.

I thought I would nev - er see you a - gain! What

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

84

M.

E.

hap - pened?

I sur-vived. But no more of that— I am so glad I found you. It feels like a mir - a-cle, like Han - uk-kah!

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

**89** They embrace closely. Then, Eva pulls out a piece of chocolate.

Fl.  
E. Hn.  
B. Cl.  
A. Sx.  
Cbn.

Hn.  
Tpt.  
Tbn.

M.  
E.

**89**

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

Eva breaks the chocolate,  
and the two share it.

Choc-o-late? It tru-ly is Han-uk-kah! \_\_\_\_\_

$$mp \quad pp \quad mp \quad pp \quad mp$$

100

Fl.

E. Hn.

B. Cl.

A. Sx.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

M.

E.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

100

*mf* *p*

*mp* *f* *mf* *p*

*pp* *mp* *pp* *mf* *p* *mf* *p* *mf*

*pp* *mp* *pp* *mf* *p* *mf* *p* *mf*

*p* *mf* *p* *p* *mf* *p*

*pp* *f* *8va*

*p* *mf* *p* *p* *mf* *p* *mf* *p* *mf*

*pp* *mp* *pp* *mf* *p* *mf* *p* *mf*

*pp* *mp* *pp* *mf* *p* *mf* *p* *mf*

I was so a-fraid that you would nev - er come back.

Fl.

E. Hn.

B. Cl.

A. Sx.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

M.

E.

I do not know \_\_\_\_\_ what will hap - pen next, \_\_\_\_\_ but from now \_\_\_ on, \_\_\_\_\_ al - ways hold my hand. \_\_\_\_\_

105

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are in treble clef. They play a series of chords, starting with a *pp* (pianissimo) dynamic, followed by a *f* (forte) dynamic, and then a *pp* dynamic. The Viola (Vla.) part is in alto clef and plays a melodic line with dynamics *p*, *mf*, and *p*. The Violoncello (Vc.) and Contrabass (Cb.) parts are in bass clef and play a similar melodic line with dynamics *p*, *mf*, and *p*.

109

rit:.....

Fl.

E. Hn.

B. Cl.

A. Sx.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

M.

E.

Nev-er let go.

Al-ways holdmy hand. Nev-er let go.

109

rit:.....

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(stop trem.)

(stop trem.)

3  
4

115



♩ = 76 Unhurried, Exultant

*p*

Fl.

E. Hn.

Cl.

A. Sx.

Bsn.

Perc.



*f*

M.



*p* *pp* *f* *mf* *p*

We are free. We are free. Free, we are free.

tender, rapturous

E.



*p* *mf* *p* *mf*

We are free. We are free. No more shots! No more shots! We are

tender, rapturous

3  
4

115



*pp*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



*pp*



*p*



*p*



*p*



This musical score is for the song "We Are Free" by Quincy Jones. It is a full orchestral score with vocal parts. The score is divided into two systems, each starting with a rehearsal mark 123.

**First System:**

- Vocal Parts:**
  - M. (Male):** The melody starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The lyrics are "No more ex - per - - i - ments!".
  - E. (Female):** The melody starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The lyrics are "free. We are free. No more ex - per - - i - ments! We are".
- Instrumental Parts:**
  - Fl. (Flute):** Rest.
  - E. Hn. (Euphonium):** Rest.
  - Cl. (Clarinet):** Rest.
  - A. Sx. (Alto Saxophone):** Rest.
  - Bsn. (Bassoon):** Rest.
  - Vln. 1 & 2 (Violins):** Rest.
  - Vla. (Viola):** Rest.
  - Vc. (Violoncello):** Rest.
  - Cb. (Contrabass):** Rest.

**Second System:**

- Vocal Parts:**
  - M. (Male):** The melody continues with a half note G4, followed by a quarter note A4, and then a half note Bb4. The lyrics are "We are free. No more ex - per - - i - ments! We are".
  - E. (Female):** The melody continues with a half note G4, followed by a quarter note A4, and then a half note Bb4. The lyrics are "free. We are free. No more ex - per - - i - ments! We are".
- Instrumental Parts:**
  - Fl. (Flute):** Rest.
  - E. Hn. (Euphonium):** Rest.
  - Cl. (Clarinet):** Rest.
  - A. Sx. (Alto Saxophone):** Rest.
  - Bsn. (Bassoon):** Rest.
  - Vln. 1 & 2 (Violins):** Rest.
  - Vla. (Viola):** Rest.
  - Vc. (Violoncello):** Rest.
  - Cb. (Contrabass):** Rest.

131

Fl.

E. Hn.

Cl.

A. Sx.

Bsn.

M.

E.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp* *p* *mf* *mf* *ff*

*p* *f* *f* *ff*

*p* *mf* *mf* *mf* *mf*

No more ex-per - i - ments! No more Men - ge-le! free. No more Men - ge-le! No more Men-ge-le Men - ge-le! No more Men - ge-le!



141 Senza Misura (♩ = ~100)

Perc.

Pno.

M.

E.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f* *pp* *mf* *f* *pp* *mf*

*f* *pp* *f* *pp*

*f* *pp* *f* *pp*

freely  
an epiphany: *p*

We can do what we want.  
*p*

We can do what we want.

142

Perc. *pp* *f*

Pno. *f* *pp* *mf*

M. *mf* *(mf)*

E. *mf* *(mf)*

Vln. 1 *pp* *f* *p*

Vln. 2 *pp* *f* *p*

Vla. *pp* *f* *p*

Vc. *pp* *f* *p*

Cb. *pp* *f* *p*

We can do what we want. What - ev - er we want.

We can do what we want. We can do what we

rebow as needed

143

Perc. *pp* *f* *pp* *f*

Pno. *f* *pp* *mf* *ff* *p* *f*

M. *p* *mf* *p*

E. *p* *mf* *p*

Vln. 1 *f* *p* *f* *p*

Vln. 2 *f* *p* *f* *p*

Vla. *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Cb. *f* *p* *f* *p*

What - ev - er we want. I want to nev - er let you go.

*f* *p* *f* *p*

This page of the musical score covers measures 144 to 148. It includes parts for Percussion (Perc.), Piano (Pno.), Male Vocal (M.), and Female Vocal (E.), as well as a string section consisting of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Voice (Vc.), and Cello (Cb.).

**Measure 144:** The vocalists enter with the lyrics "We nev - er need to be sep - a - rate a - gain. \_\_\_\_". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The string section provides a harmonic background.

**Measure 145:** The vocalists continue with the lyrics "I want to nev - er let you go.". The piano accompaniment and string section continue their respective parts.

**Measure 146:** The vocalists repeat the lyrics "I want to nev - er let you go.". The piano accompaniment and string section continue their respective parts.

**Measure 147:** The vocalists repeat the lyrics "I want to nev - er let you go.". The piano accompaniment and string section continue their respective parts.

**Measure 148:** The vocalists repeat the lyrics "I want to nev - er let you go.". The piano accompaniment and string section continue their respective parts.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *f*, *pp*, *ff*, *p*). The string section parts are marked with *f* and *p* dynamics.

145

Perc.

Pno.

M.

E.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

We nev - er need to be sep - a - rate a - gain. We can do what we want.

We nev - er need to be sep - a - rate a - gain. We can do what we want.

no dim.

*p* *f* *fp* *f*

*p* *f* *fp* *f*

*n* *n* *n* *n*

146 ♩ = 76

Fl.

Ob.

Cl.

A. Sx.

Bsn.

M.

E.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*pp*

*f*

*mf*

*p*

*mf*

*p*

*f*

*p*

tenderly *p*

spoken: What is it?

Let's go home.

tenderly *p*

spoken: Mir-i-am?

I want to go home.

[illegible]

162 ♩ = 96

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

M.

E.

162 ♩ = 96

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rit:.....♩ = 76

43

167

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

M.

E.

nev - er - nev - er be, nev - er nev - er nev - er be sep a - - - rate \_\_\_\_\_

nev - er be, \_\_\_\_\_ nev - er nev - er nev - er be sep - - - a - - - rate \_\_\_\_\_

rit:.....♩ = 76

43

167

Vln. 1

Vln. 2

Vla.

Vc.

Cb.





180

Fl.

E. Hn.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

185

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Eva takes Minam's hand, and the two walk determinedly off-stage.

189

Fl.

E. Hn.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*p*

*mf*

*p*

*mf*

*f*

*p*

*f*

*p*

*mp*

*f*

*pp*

*mp*

*f*

*pp*

*mp*

*f*

*pp*

*mp*

*f*

*pp*

Time Lapse — Terre Haute, Indiana, 1993

An old landline telephone rings.  
Eva rushes onstage to answer.

200 Senza Misura

Fl.

E. Hn. *freely, molto espressivo*

Cl. *blend w/Tpt. minimal articulation*

A. Sx.

Bsn.

Hn. *blend w/Cl. minimal articulation*

Tpt. *blend w/Hn. minimal articulation*

Tbn. *blend w/Tbn. minimal articulation*

Perc. *as fast as possible*

Pno. *f as fast as possible*

E.

Dr. *desperately*

mature voice, with vibrato: Yes?

off-stage: I'm sor - ry, Ev-a.  
spoken: Your sis-ter is gone.

200 Senza Misura

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

[This Page Intentionally Left Blank]

Entr'acte: "Mememto Mori"

♩. = 120 Flowing, Ephemeral

3 12  
8 8

Flute

Oboe

Clarinet in B $\flat$

Alto Saxophone

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion

Piano

Dorothy

Jaffa

Eva

SS Officer

Dr. Mengele

♩. = 120 Flowing, Ephemeral

3 12  
8 8

Violin 1

Violin 2

Viola

Cello

Contrabass

[illegible]

Recorded Audio: "Sehr geehrte Damen und Herren, herzlich willkommen an Bord  
unseres A300-600 auf dem Flug von Indianapolis nach München.  
Mein Name ist Franz Krankenheld. Ich bin Ihr Kapitän an Bord dieses Lufthansafluges."

10

Fl. *f* *mf* *pp*

Ob.

Cl. *mp*

A. Sx.

Bsn.

Hn. *f* *mf* *pp* *pp*

Tpt. *f* *mf* *pp* *pp*

Tbn. *f* *mf* *pp* *pp*

Perc. *p* *f* *p* *pp*

Pno. *p* *f* *p* *pp*

Vln. 1 *p* *f* *p* *pp*

Vln. 2 *p* *f* *p* *pp*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

14  $\text{♩}$

Fl.  $f$   $\text{pitch bend}$   $p$

Ob.

Cl.  $f$   $mp$

A. Sx.  $f$   $p$

Bsn.

Hn.  $f$   $mf$   $pp$

Tpt.  $f$   $mf$   $pp$

Tbn.  $f$   $mf$   $pp$   $p$

Perc.  $p$   $f$   $p$   $pp$

Pno.  $p$   $f$   $p$   $pp$

Vln. 1 14  $p$   $f$   $p$   $pp$

Vln. 2  $p$   $f$   $p$   $pp$

Vla.  $f$   $mp$

Vc.  $f$   $p$

Cb.  $f$   $p$



18

Fl.

Ob.

wistful, mysterious  
bring out!

Cl.

A. Sx.

Bsn.

Hn.

wistful, mysterious  
bring out!

Tpt.

Tbn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

282

[illegible]

"Zusammen mit meinem Ko-Piloten Jürgen Baumann und der gesamten Besatzung  
möchten wir Ihren Aufenthalt hier an Bord so angenehm wie möglich gestalten.  
Bis dahin wünschen wir einen guten Flug."

26 wistful, mysterious

Fl. *p* *mf*

Ob. *p* *mf*

Cl. wistful, mysterious *p* *mf*

A. Sx. *f* *p*

Bsn. wistful, mysterious *p* *mf*

Hn. *p* *mf*

Tpt. wistful, mysterious *p* *mf*

Tbn. *mf*

Perc. *pp* *mf*

Pno. *pp* *mf*

26

Vln. 1 *pp* *mf*

Vln. 2 *pp* *mf*

Vla. *mf* *p* *mf*

Vc. *mf*

Cb. *mf*

285

35

Fl. *p* *f* *p* *mf* *f*

Ob. *p* *p* *mf*

Cl. *p* *p* *mf*

A. Sx. *p* *p*

Bsn. *p* *p*

Hn. (mute) *p* *mf* *p* *mf*

Tpt. (mute) *p* *mf* *p* *mf*

Tbn. (mute) *p* *mf* *p* *mf*

Perc. *p*

Pno.

35

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f* *p* *f* *p* *f* *p* *f* *p*

Cb. *f* *p* *f* *p* *f* *p* *f* *p*

[illegible]

This page contains measures 43 through 46 of a musical score. The instruments are arranged as follows:

- Fl.**: Flute
- Ob.**: Oboe
- Cl.**: Clarinet
- A. Sx.**: Alto Saxophone
- Bsn.**: Bassoon
- Hn.**: Horn
- Tpt.**: Trumpet
- Tbn.**: Trombone
- Perc.**: Percussion (Sizzle Cymbal)
- Pno.**: Piano
- Vln. 1**: Violin 1
- Vln. 2**: Violin 2
- Vla.**: Viola
- Vc.**: Violoncello
- Cb.**: Contrabass

The score features various dynamics such as *mf*, *ff*, *f*, *p*, and *choke*. It also includes performance markings like accents (>) and slurs. The bottom section of the page shows measures 43-46 for the string ensemble, with dynamics ranging from *f* to *p*.

[illegible]



54

56

A. Sx.

D.

E.

Vla.

Vc.

Cb.

*pp*

*p*

*mf*

*mf*

*pp*

*mf*

*pp*

*mf*

*pp*

mature voice, full vibrato: Why did I think this was a good i - de - a, Dor - o - thy?

60

A. Sx.

D.

E.

Vla.

Vc.

Cb.

*mf* *pp* *pp* *mf* *pp*

*p* *mf* *mp* *f* *p*

Vi-sit-ing a Na - zi doc - tor— I must have lost \_\_\_\_\_ my mind! \_\_\_\_\_

E - va, \_\_\_\_\_ what's wrong? \_\_\_\_\_

(*p*)

*p*

*p*

*p*

66

A. Sx.

D.

E.

Vla.

Vc.

Cb.

*pp* *mf* *pp* *pp*

*mf* *f*

It's no - thing, no - thing.

*f* *mp* *p* *f* *mp* *p*

290



78

A. Sx.

Perc.

D.

E.

Vla.

Vc.

Cb.

be a - fraid. You have n't been back to Eur - opesince—

I'm not a - fraid. interrupting I'm not a-fraid I'm

*pp* *mf* *pp* *pp*

*p* *mf* *f* *ff*

*mf* *p* *f*

*p* *mp* *mp* *mp*

84

A. Sx.

*mf* *pp* *mf* *pp*

Perc.

Snare Drum

*pp*

D.

E.

not a - fraid.

2 sprechstimme

Vla.

*f* *mf* *ff*

Vc.

*f* *mf* *ff*

Cb.

*f* *mf* *ff*

4

4 88 ♩ = 120 ( ♩ . = ♩ )

90

Perc.

D.

E.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

292

[illegible]

The Auschwitz selection platform setting from Act I, Scene 1 unfolds in Eva's perception. Eva fidgets nervously and tries partially to stand, incognizant of her own actions.

100

The Auschwitz selection platform setting from Act I, Scene 1 unfolds in Eva's perception.

Fl.  
 Ob.  
 Cl.  
 A. Sx.  
 Bsn.  
 Hn.  
 Tpt.  
 Tbn.  
 Perc.  
 Pno.  
 D.  
 E.  
 SS  
 Dr.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vc.  
 Cb.

like clockwork  
 Links. Rechts. Links. Rechts. Links. Rechts.  
 like clockwork  
 Links. Rechts. Links. Rechts. Links. Rechts.  
 gently *p*  
 The seat - belt

106

Perc. *f* *p* *p*

D. sign is on. *mf* firmly *p* I'm per-fect-ly calm.

E. Just be calm, Dor - o - thy.

SS 8 Links. Rechts. Links. Rechts. Links.

Dr. Links. Rechts. Links. Rechts. Links.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



111

Perc. *mf* *p*

D. It's you I'm wor-ried a-bout. *mf*

E.

SS 8 Rechts. Links. Rechts. Links. Rechts.

Dr. Rechts. Links. Rechts. Links. Rechts.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



297



Dorothy waves to catch the attention of an attendant.

[illegible]

Dr. Mengele arrives, dressed as in Act I. Eva is transfixed by him in horror. Dorothy acts politely, as if nothing is unusual.

136

Eva is transfixed by him in horror. Dorothy acts politely, as if nothing is unusual.

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *ff* *fp* *f*

A. Sx. *ff* *fp* *f*

Bsn. *p* slithery, lugubrious

Hn.

Tpt.

Tbn.

Perc. *p* *f* *p*

Pno.

D.

E.

SS

Dr. *mf*

spoken: Ent-schuld-i-gung,

136

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

140

Mengele faces and addresses Eva.

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

D.

E.

SS

Dr.

kann ich Ihn - en helf-en?

spoken: Eng-lish, please.

Of course.

Are you al - right,

140

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

145

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

D.

E.

SS

Dr.

145

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

increasingly erratic

*fp* *f* *ff*

*f* *p* *f* *ff*

You \_\_\_\_\_ are a snake!

You \_\_\_\_\_ took her from me!

hushed, insistent

*mf*

What has got - ten in - to you?

mad - am?

[illegible]

Across the stage, Jaffa reaches for Eva,  
but is held back by the SS Officer.

4

154

Fl.

*ff*  
*ff* <sup>3</sup>  
*p*

Ob.

*ff*  
*ff* <sup>3</sup>  
*p*

Cl.

*ff* <sup>3</sup>  
*p*

A. Sx.

*ff* <sup>3</sup>  
*p*

Bsn.

*ff* <sup>3</sup>  
*p*

Hn.

*ff*  
*p*  
*ff*

Tpt.

*ff*  
*p*  
*ff*

Tbn.

*ff*  
*p*  
*ff*

Perc.

*f*  
*ff pp*

Pno.

*ff*  
*p*  
*fp*

Vln. 1

*p*  
*f*  
*fp* <sup>3</sup> *ff* <sup>5</sup>

Vln. 2

*p*  
*f*  
*fp* <sup>3</sup> *ff* <sup>5</sup>

Vla.

*p*  
*f*  
*fp* <sup>3</sup> *ff* <sup>5</sup>

Vc.

*p*  
*f*  
*fp* <sup>3</sup> *ff* <sup>5</sup>

Cb.

*p*  
*f*  
*fp* <sup>3</sup> *ff* <sup>5</sup>

303

ord.

112

partial gliss up and down  
ad lib.; wild and raucous!

ord.

13

partial gliss up and down  
ad lib.; wild and raucous!

ord.

4th

partial gliss up and down  
ad lib.; wild and raucous!

s.p. 2  
IV

highest possible

s.p. 2  
IV

highest possible

s.p. 2  
IV

highest possible

s.p. 2  
arco  
IV

highest possible

s.p. 2  
arco  
IV

highest possible

scratch stop

scratch stop

scratch stop

scratch stop

scratch stop

[illegible]

164

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

D.

J.

E.

SS

Dr.

ten - tion to your-self!

I need \_\_\_\_\_ to stay with my girls. \_\_\_\_\_

(on-stage) Come with me— you need \_\_\_\_\_ to be dis - in - fect - ed.

164

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

$n$

$pp$

$p$

$n$

$pp$

$p$

$n$

$pp$

$p$



Dorothy and Mengele show no recognition of Jaffa/SS Officer, but focus on Eva, concerned.

170 aleatoric key clicks; white noise (increase speed with dynamic)

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

D.

J.

E.

SS

Dr.

*mf*

*p*

aleatoric key clicks; white noise (increase speed with dynamic)

pitchless breath through instrument; "propeller" effect

*mp* *f* *sim.* *mp*

*mf*

Do you need a doc-tor?

*fp* *f*

No, no more doc - tors.

*f*

You'll see

170

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf* *mf* *mf*

176

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

D.

J.

E.

SS

Dr.

176

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

182

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

D.

J.

E.

SS

Dr.

geth - er. Nev - er let go!

ominous Come with

182

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Dorothy and Mengele freeze mid-gesture.  
Time stops as we see Eva's inner world.

188

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

D.

J.

E.

SS

Dr.

me,

mad - am.

You're

un - well.

188

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

195 Senza Misura ( ♩ = ~104 )

Perc. *ff* *p* (do not repeat accent)

Pno. *ff* *p* (do not repeat accent)

E. *p* freely; hauntingly expressive *mf* *f* *mf* *p*  
How can I go on with - out Mir - i - am?

Vln. 1

Vln. 2 *n* *mp*

Vla. *n* *mf*

Vc. *n* *mf*

Cb.

4 196 ♩ = 104

Perc. *p* *ff* *p*

Pno. *p* *ff* *p*

E. *p* *f* *mf* *p*  
Ausch - witz - looms like a ghost

Vln. 1 *I, II* *n* *mp*

Vln. 2 *(mp)*

Vla. *(mf)*

Vc. *(mf)*

Cb. *n* *mf*

202

Perc.

*ff* *f* *p*

Pno.

*ff* *f* *p*

V.

Haunt - ing my wak - ing and sleep - ing hours.

Vln. 1

*f*

Vln. 2

*f*

Vla.

*f*

Vc.

*f*

Cb.

*f*

208 Senza Misura ( ♩ = ~ 104 )

Perc.

Pno.

E.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ev - er - y day I am prey to its i - cy grasp.

sprechstimme

*ff* *f* *fff* *f* *n* *p* *f* *p* *n*

4

209

brassy! 5"

stagger breathe with Tbn.

Hn.

5"

brassy! 5"

stagger breathe with Hn.

Tbn.

5"

Perc.

5"

Pno.

5"

E.

How can I face it with out Mir - i - am?

209

Vln. 1

Vln. 2

5"

Vla.

5"

Vc.

Cb.

210 ♩ = 104

Hn. blend with Tbn. brassy! ord. *p* *ff* *mp* *p* *mf*

Tbn. blend with Hn. brassy! ord. *ff* *mp* *p* *mf*

Perc. *p* *ff* *p* *mf*

Pno. *p* *ff* *p* *mf*

E. *p* *f* *p* *mf*

Where is my strength

210 ♩ = 104

Vln. 1 *n* *mp* *f*

Vln. 2 *mf* *p* *f*

Vla. *mf* *p* *f*

Vc. *mf* *p* *f*

Cb. *mf* *p* *f*

seagull



34

216

Hn.

*p*

*mf*

*p*

*mp*

*ff*

34

216

Tbn.

*p*

*mf*

*mp*

*p*

*mp*

34

216

Perc.

*p*

*p*

*ppp*

*p*

34

216

Pno.

*p*

*p*

*pp*

*ppp*

*p*

34

216

E.

*mp*

*f*

*mp*

*p*

*ff*

when I can - not hold her hand?

34

216

Vln. 1

*p*

*n*

*p*

34

216

Vln. 2

*p*

34

216

Vla.

*p*

34

216

Vc.

*ff*

34

216

Cb.

*ff*

3

Time resumes normally. The specter of Mengele fades away inexplicably.

4

225

= 80

Hollow, Mournful

222

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Perc.

Pno.

E.

yearning, plaintive

yearning, plaintive

yearning, plaintive

*pp* *mp* *mf* *p*

*f* *p* *ppp*

*f* *p* *p* *mf* *pp*

distant, pleading

Don't \_\_\_\_\_ let go. \_\_\_\_\_

222

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f* *n*

*f* *n*

*f* *n*

*f* *n*

*f* *n*

229

Eva's panicked breaths are audible, ragged.

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Perc.

Pno.

D.

E.

*p* *f* *mp* *pp* *pp* *pp* *p*

stagger breathe as needed

lugubrious, smooth

stagger breathe as needed

lugubrious, smooth

stagger breathe as needed

lugubrious, smooth

Keep \_\_\_\_ breath-ing. You're \_\_\_\_ safe. \_\_\_\_ This trip was a

237

Fl. *pp* *p* *f* *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

A. Sx. *mf* *p*

Bsn. *mf* *p*

Perc. Vib. *pp* *mp* *p* *pp*  
subconsciously bubbling

Pno. *pp* *mp* *p* *pp*  
subconsciously bubbling

D. *mf*  
bad i-de-a. It's too soon.

E. *p* *f*  
No. I need to know

Vc. *pp* *mp* *p* *pp*

Cb. *pp* *mp* *p* *pp*

This musical score is for the song "The Lord of the Rings: The Two Towers" from the 2002 film. It features the vocalists and the instrumental ensemble.

**Vocalists:**

- D. (Dolores O'Riordan):** "And if they have no an - swer? You need to pre-pare your-self for—"
- E. (Eowyn Fiksel):** "why Mir - i - am\_ died. That doc - tor knows. I firmly"

**Instrumental Ensemble:**

- Fl. (Flute):** *f* *mp* *pp*
- Ob. (Oboe):**
- Cl. (Clarinet):**
- A. Sx. (Alto Saxophone):**
- Bsn. (Bassoon):**
- Perc. (Percussion):** *pp* *mp*
- Pno. (Piano):** *pp* *mp*
- Vln. 1 (Violin 1):** *n* *mf*
- Vln. 2 (Violin 2):** *n* *mf*
- Vla. (Viola):** *n*
- Vc. (Violoncello):** *pp* *mp*
- Cb. (Contrabass):** *pp* *mp*

Dorothy takes Eva's hand in solidarity.

248

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Perc.

Pno.

D.

E.

will not ac-cept it! — I need to know.

248

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Attacca Scene 2

[This Page Intentionally Left Blank]

3 ♩ = 80 Subdued, Understated

Eva and Dr. Hans Münch sit on his porch in polite conversation.

This musical score is for a scene from 'The Sound of Music'. It features a large orchestral ensemble and five vocal soloists. The instruments include Flute, Oboe, Clarinet in B♭, Alto Saxophone, Bassoon, Horn in F, Trumpet in C, Trombone, Percussion, and Piano. The vocal soloists are Dorothy, Jaffa (Tacet), Eva, Hans Münch, and Dr. Mengele (Tacet). The score is written in 4/4 time and includes various musical notations such as dynamics (p, pp, mf, f, n), articulation (accents, slurs), and phrasing. The piano part features a complex bass line with many sixteenth notes and a simple bass line with half notes. The percussion part features a complex pattern of eighth and sixteenth notes. The vocal soloists have empty staves, indicating they are not singing in this scene.

3 ♩ = 80 Subdued, Understated

4

[illegible]

[illegible]



11

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*mf*

*p*

*mf*

*f*

*p*

*pp*

*f*

*p*

*pp*

*f*

*p*

*mf*

*p*

*mf*

*p*

14

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

14

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This musical score page contains measures 18, 19, and 20 of a symphony. The instruments are arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (A. Sx.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The second system includes Percussion (Perc.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

**Measure 18:** The woodwinds and strings play a melodic line starting on G4. The percussion and piano provide a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano).

**Measure 19:** The melodic line continues, with the woodwinds and strings playing in unison. The percussion and piano maintain the rhythmic pattern. Dynamics include *p* (piano) and *pp* (pianissimo).

**Measure 20:** The melodic line concludes with a final note on G4. The woodwinds and strings play a sustained note. The percussion and piano play a final rhythmic figure. Dynamics include *p* (piano) and *pp* (pianissimo).

325

26

Perc.

Pno.

E.

What have you been do - ing since the war? \_\_\_

H.

The war end-ed, ja.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

31

Perc.

Pno.

E.

H.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf* *p* *mf* *p*

*mf* *p* *mf* *p*

*p* *mf* *p*

I re-turned and I had been ve - ry, ve - ry de - pressed.

*mf* *p* *mf* *p* *mf* *p*

36

Perc.

Pno.

E.

H.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf* *p* *mf*

*mf* *p* *mf* *p* *mf*

*mf* *f* *p* *mf* *p*

De-pressed?

The mem - o - ries of Ausch - witz drowned me in

*mf* *p* *mf* *p* *mf* *p* *mf* *p*

41

Perc. *p* *mf* *p* *mf*

Pno. *p* *mf* *p* *mf*

E. *mf* *p* *mf*

H *mf* *p* *mf*

Vln. 1 *mf* *p* *mf*

Vln. 2 *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

their in-ten - si - ty. I found no great joy, no life in my free - dom.

46

Perc. *p* *f* *p* *mf*

Pno. *p* *f* *p* *mf*

E. with sudden inistence, urgency *mf* *f*

H *p*

Vln. 1 *p* *f* *mf* *p* *mf* *p*

Vln. 2 *p* *f* *mf* *p* *mf* *p*

Vla. *p* *f* *mf* *p* *mf* *p*

Vc. *p* *f* *p*

Cb. *p* *f* *p*

Doc - tor, my sis - ter died be-cause of Men - ge - le's ex-per-i - ments.

51

Perc.

Pno.

E.

H.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



56

Perc.

Pno.

E.

H.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



61

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

H

8 nev-er\_\_\_ the twins.

61

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

331

[illegible]



[illegible]

86

Fl.

E. Hn.

Cl.

A. Sx.

Bsn.

shhh...  
*pp*

shhh...  
*ff*

*p*

jet whistle  
*pp* *f*

*p*

*mf*

*p*

blown air  
*pp* *f*

blown air  
*pp* *f* *pp* *mp* *fp* *f*

*p* *mf* *p* *pp* *f*

Hn.

Tpt.

Tbn.

*mf*

*p* *mf*

*mf*

*p* *mf*

*mf*

*p* *mf*

Perc.

Pno.

shhh...  
*pp*

shhh...  
*ff*

*pp*

bowed  
*f*

*mf*

*pp* *mf* *p* *mf* *f*

H

with my shape \_\_\_\_\_

sss... stretched long \_\_\_\_\_

by the

86

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf* *p*

*mf* *p*

*mf* *p*

*mp* *pp*

*mp* *pp*

*f* *pp* *n*

*f* *pp* *n*

*f* *pp* *n*

*pp*

*pp*

92

Fl.

E. Hn.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

H

92

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sum-mer sun. \_\_\_\_\_

It vis-its ev - er-y night \_\_\_\_\_ with its sss... smoke \_\_\_\_\_ and

24100

44♩ = 80

97

Fl.

E. Hn.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

H

stench. tch... I can nev - er e - scape.

97

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

337



2 4 2 4 171

Act II, Scene 2

103 4 4

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

H.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f* *mf* *p* *n* *f* *mf* *p*

*f* *mf* *p* *n* *f* *mf* *p*

*f* *mf* *p* *n* *f* *mf* *p*

*f* *mf* *p* *n* *f* *mf* *p*

*p* *ff* *p* *f* *mf* *p*

*mf* *p* *mf* *p* *mf* *p*

*mf* *p* *mf* *p* *mf* *p*

*pp* *mf* *f*

*pp* *mf* *f*

*p* *mp* *f* *p* *mp* *f*

I can nev - er e - scape. I can nev - er e -

103 4 4

*p* *mf* *p* *p* *mf*

*p* *ff* *p* *p* *mf*

*p* *mf* *p* *p* *mf*

*p* *ff* *p* *p* *mf*

338 *p* *mf* *f* *mf*

110 2 4 2

Fl. *n* *mp* *f*

Ob. *n* *mp* *f*

Cl. *n* *mp* *f*

A. Sx. *n* *mp* *f*

Bsn. *n* *mp* *f*

Hn. *mf* *p* *mf* *f*

Tpt. *mf* *p* *mf* *f*

Tbn. *mf* *mp* *f*

Perc. *pp* *p* (Sus. Cym.)

Pno. *pp* *f* *p* *f* *p*

H. *p* *f* *ff*

Vln. 1 110 2 4 2

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

Vocal Soloist: scape. I can nev - er nev - er nev - - - er e -

339

4

1164

Fl.

*ff*

*mf*

*p*

Ob.

*ff*

*mf*

*p*

Cl.

*ff*

*mf*

*p*

A. Sx.

*ff*

*mf*

*p*

Bsn.

*ff*

*mf*

*p*

Hn.

*mf*

*p*

*pp*

Tpt.

*mf*

*p*

Tbn.

*mf*

*p*

Perc.

*f*

Vib.

*p*

*f*

*mf*

Pno.

*f*

*ff*

*mf*

*p*

H

8

scape.

*mf*

*p*

*p*

4

1164

Vln. 1

*f*

*mf*

*p*

Vln. 2

*f*

*mf*

*p*

Vla.

*f*

*mf*

*p*

Vc.

*f*

*mf*

*p*

Cb.

*f*

*mf*

*p*

119

Fl.

*p* *mf* *p* *mf* *ff*

Ob.

*pp* *mf* *pp* *p* *mf* *ff*

Cl.

*pp* *mf* *pp* *p* *mf* *ff*

A. Sx.

*pp* *mf* *pp* *p* *mf* *ff*

Bsn.

*pp* *mf* *pp* *p* *mf* *ff*

Hn.

*p* *mf* *p* *mf* *ff*

Tpt.

*pp* *mf* *pp* *p* *mf* *ff*

Tbn.

*pp* *mf* *pp* *p* *mf* *ff*

Perc.

Sus. Cym.  
*p* *ff*

Pno.

*ff*

H

expressive, chant-like  
*mp* *f* *mp* *f* *fff*

8 tried \_\_\_\_\_ tried \_\_\_\_\_ to \_\_\_\_\_ save \_\_\_\_\_

119

Vln. 1

*mf* *ff*

Vln. 2

*mf* *ff*

Vla.

*mf* *p* *mf* *p* *mf* *ff*

Vc.

*mf* *p* *mf* *p* *mf* *ff*

Cb.

*mf* *p* *mf* *p* *mf* *ff*

molto rit:.....

341

[illegible]

2 4  
4 4

133

Fl.

Ob.

Cl.

A. Sx.

Bsn.

*p* *mf* *pp* *mp* *mf* *p* *pp*

Hn.

Tpt.

Tbn.

*p* *pp* *p* *mf* *mf* *p* *pp* *p*

Perc.

Pno.

Vib.

*mf* *mf*

H

*mp* *p* *mf* *f* *mf* *p*

but it will nev - er be e - nough; it will nev - er be e - nough.

2 4  
4 4

133

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf* *pp* *p* *mf* *pp* *p* *mf* *pp*

343

## 3

(g.p.)  $4 \text{ } \bullet = 80$

[illegible]

(g.p.)  $3 \text{ } \bullet = 80$

141

4

motoric; clock-like  
pizz.

*mp*

motoric; clock-like  
pizz.

*mp*

motoric; clock-like  
pizz.

*mp*

*mp* *pp*

*mp* *pp*

2 1 4





Eva ponders Münch's words as he exits.  
Transition to Eva's kitchen in Terra Haute.

153

no vib.

Fl.

$p$

$mf$

$p$

$mf$

$p$

accel!.....

E. Hn.

no vib.

$pp$

$mp$

$pp$

$pp$

$mp$

$pp$

$mp$

$p$

Cl.

$pp$

$p$

$mf$

$p$

$mf$

$p$

A. Sx.

$p$

$mf$

$p$

$mf$

$p$

Bsn.

no vib.

$pp$

$mp$

$pp$

$pp$

$mp$

$pp$

$mp$

$p$

Hn.

Tpt.

no vib.  
mute

$pp$

$mp$

$pp$

$mp$

$p$

Tbn.

solo

$pp$

molto legato

Perc.

Pno.

153

accel!.....

Vln. 1

Vln. 2

Vla.

Vc.

$mp$

$pp$

$mp$

$pp$

$mp$

$pp$

$mf$

Cb.

$mp$

$pp$

$mp$

$pp$

$mp$

$pp$

$mf$

157 ♩ = 60 A Little Faster

Fl.

*pp*

*mp* *f* *mp* *p*

E. Hn.

*pp*

*p* *mf* *mp*

Cl.

*pp*

*mp* *f* *mp* *p*

A. Sx.

*pp*

*mp* *f* *mp* *p*

Bsn.

*pp*

*p* *mf* *mp*

Hn.

*p* *mf* *mp*

Tpt.

*pp*

*mp* *f* *pp*

solo

Tbn.

*mp* *pp* *mf* *p* *mf* *pp*

port. espressivo

molto legato *p* *f* *pp*

vib. ord., espressivo

Perc.

Pno.

157 ♩ = 60 A Little Faster

Vln. 1

*ppp* *p* *ppp* *mf* *pp* *mf* *pp*

*n* *ppp* *p* *ppp* *mf* *pp* *mf* *pp*

8<sup>va</sup> no vib. ord. b

Vln. 2

*ppp* *p* *ppp* *mf* *pp* *mf* *pp*

*n* *ppp* *p* *ppp* *mf* *pp* *mf* *pp*

8<sup>va</sup> no vib. ord. b

Vla.

*ppp* *p* *ppp* *mf* *pp* *mf* *pp*

*n* *ppp* *p* *ppp* *mf* *pp* *mf* *pp*

8<sup>va</sup> no vib. ord. b

Vc.

*pp* *ppp* *p* *p* *mp* *p* *mf* *pp*

*pp* *ppp* *p* *p* *mp* *p* *mf* *pp*

Cb.

*pp* *mp* *pp* *p* *mp* *p* *mf* *pp*

*pp* *mp* *pp* *p* *mp* *p* *mf* *pp*

Eva and Dorothy sit at a table, discussing.

164

Fl.

*p* < *mf* *p* *mf*

*p* *f* vib. ord., espressivo *p* rit:.....

E. Hn.

*pp* *p* < *mf* *p* *pp*

*p* vib. ord.

Cl.

*p* < *mf* *p* *mf*

*mp* < *f* vib. ord., espressivo

A. Sx.

*p* < *mf* *p* *mf*

*p* *f* vib. ord., espressivo *p*

Bsn.

*pp* *p* < *mf* *p* *pp*

*p* vib. ord.

Hn.

*pp* *p* < *mf* *p* *pp*

Tpt.

*mf* > *p* *mf* < *f* > *mp* *f* *p* *pp*

Tbn.

*pp* *mf* *p* *mf* *pp*

Perc.

Pno.

164

Vln. 1

*mf* > *pp* *mf* *p* *f* *p* rit:.....

vib. ord.

Vln. 2

*mf* > *pp* *mf* *p* *f* *p*

vib. ord.

Vla.

*mf* *p* *mf* *p* *mf* vib. ord. ord. *p* < *mf* > *p* *mf* *p*

Vc.

*mf* *p* *mf* *p* *mf* vib. ord. ord. *p* < *mf* > *p* *mf* *p*

Cb.

*mf* *p* *mf* *p* *mf* vib. ord. ord. *mf* *p* *mf* *p* *mp*

171

171

174

E. Hn.

Bsn.

Perc.

Pno.

D.

E.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

timbral trill

*mf*

*pp* *f* *p* *pp*

*p* calm, measured

It does-n't sur-prise me.

*mf* *f* *mf* *mp*

It was not what I expect-ed. He was kind to me— gen-tle, thought-ful.

*p*

ethereal, shimmering  
both staves

*pp*

sempre ped.

177

E. Hn.

Bsn.

Perc.

Pno.

D.

E.

*p*

*mf*

*p* *mp*

*f* *p* *mf*

cuse what he did. You should-n't have a-greed to meet him. I shiv-er to think of it. We sur-vived it, es-caped Men-ge-le.

*p* *mf*

Why not? Why not?

181

E. Hn.

Bsn.

Perc.

Pno.

D.

E.

with fervor

Why do you want to go back?

It's im-

*pp* *f* *p* *pp*

Vib.

sempre ped.

*p*

184

E. Hn.

Bsn.

Perc.

Pno.

D.

E.

port-ant that Münch wrote down what he saw, what he did in Ausch-witz, so that no one can say it did - n't hap - pen.

*mf* *f*

8va (both staves)



353



196

E. Hn.

Cl.

A. Sx.

Bsn.

Perc.

Pno.

D.

E.

199 200

A. Fl.

E. Hn.

Cl.

T. Sx.

Bsn.

Perc.

Pno.

D.

E.

ppp

p

fundamental, slide imperceptibly to ephemeral harmonics

ppp

p

ppp

p

mf

mf

p

mf

pp

distant, remembering

For too long, \_\_\_\_\_ re-

203

A. Fl.

E. Hn.

B. Cl.

T. Sx.

Bsn.

Perc.

Pno.

D.

7 8 4

4

round, breathy tone

cov-er-y was my de-fin-ing fea-ture. I band-aged that gap-ing wound cre-at-ed by end-less walk-ing through

This musical score is for the piece "The Snow" by John Adams, specifically measures 207 through 212. The score is arranged for a full orchestra and piano. The instruments listed on the left are A. Fl., Ob., B. Cl., T. Sx., Bsn., Hn., Perc., Pno., and D. (Double Bass). The score is written in 4/4 time and features a variety of musical notations, including dynamics (pp, mp, mf, p, ppp), articulation (accents, slurs), and performance instructions (timbral trill). The piano part (Pno.) is written for both hands, and the double bass part (D.) is written for the right hand. The score is divided into measures by vertical bar lines, and the measures are numbered 207, 208, 209, 210, 211, and 212. The key signature is one flat (B-flat major or D minor). The tempo is marked "Allegretto".

≡ 4

212 4

A. Fl.

*mf* *p* *pp* *f* *ppp*

Ob.

*mf* *pp* *mf* *p* *ppp*

B. Cl.

*mf* *p* *pp* *p* *mf*

T. Sx.

*pp* *mf* *p* *pp* *ppp* *p*

Bsn.

*pp* *ppp* *ppp* *ppp*

Hn.

*pp* *mf* *p* *pp*

Perc.

*p* *mf*

D.

*mp* *pp*

214

[o] the ache of hun-ger and lone-li-ness, the

215

A. Fl.

Ob.

B. Cl.

T. Sx.

Bsn.

Hn.

Perc.

D.

*p* *ppp* *pp* *mp* *f* *mp*

*ppp* *p* *mf* *p* *ppp*

*pp* *ppp* *pp* *mp* *f* *p*

*ppp* *p* *ppp* *pp* *mp* *p* *3* *mp* *f*

*p* *mf* *p* *ppp*

*ppp* *p* *mf* *p* *ppp*

*mp* *p* *mf*

choked off

throb-bing pain \_\_\_ of the ex-per-i-ments... There \_\_\_ are

218

A. Fl.

Ob.

B. Cl.

T. Sx.

Bsn.

Hn.

Perc.

Pno.

D.

*pp* *pp* *mp* *pp*

*pp* *mf* *pp* *pp* *mp*

*mf* *p* *mf* *p* *mf* *p*

*mp* *pp* *pp* *mp*

*f* *p* *mf* *p* *pp* *mf*

*f* *p* *mf* *p* *pp* *mf*

*f*

*mf* *f*

*p* *mf* *p*

those \_\_\_ who do not die \_\_\_ and those who are re-born. \_\_\_

4 7 4 = 56 A Little Faster  
222 4 8 4 with shimmering brilliance

A. Fl. *fp* *f* *p* *pp*

Ob. *fp* *f* *p* *pp* with shimmering brilliance *p*

B. Cl. *fp* *f* *p* *pp* *p*

T. Sx. *fp* *f* *p* *p* *mf*

Bsn. *fp* *f* *p* *p* *mf*

Hn. *fp* *f* *p* *p* *mf*

Tpt. *p* *mf*

Tbn. *p* *mf*

Perc. Cro. bowed *f*

Pno. *mf* *f*

D. *mf* *f* *mf* *f*

There are those who do not die and those who are re-born

359

4 6 Act II, Scene 2 193

230 4 8 231  $\text{♩} = 56 (\text{♩} = \text{♩})$

A. Fl. *pp* *f* *mp* *p* *pp*

Ob. *f* *mp* *p*

B. Cl. *p* *f* *p*

T. Sx. *mf* *f* *f* *mf* *p*

Bsn. *mf* *f* *mf* *pp*

Hn. *fp* *f* rising, with determination

Tpt. *fp* *f* rising, with determination

Tbn. *fp* *f* rising, with determination

Perc. *mf* S.D.

Pno.

D. *mf* *f* resolute, with determination *p*

[o]

361



240

A. Fl.

Ob.

B. Cl.

A. Sx.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

D.

let them take an-oth-er min - ute. I will nev - er for -

[illegible]



4

4 255 ♩ = 50 ( ♩. = ♩ )

A. Fl.

*mp*

*p*

*n*

Ob.

B. Cl.

*mf*

*p*

*mf*

T. Sx.

*p*

*n*

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

D.

*mf*

Do \_\_\_ what you must. \_ Just don't

E.

*p*

*mf*

*p*

I'm not so sure. I thought \_\_\_ I was cop - ing, \_\_\_ but now I'm not sure.

4

4 255 ♩ = 50 ( ♩. = ♩ )

Vln. 1

Vln. 2

Vla.

Vc.

*n*

Cb.

259

A. Fl.

Ob.

B. Cl.

T. Sx.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

D.

E.

259

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

as fast as possible

as fast as possible

speaking for all of us. Things are complicated, things are complicated.

Ev'ry-thing is complicated now.

[This Page Intentionally Left Blank]

Senza Misura ( ♩ = ~104 )

5''3''5''3''

Flute

Oboe

Clarinet in B♭

Alto Saxophone

Contrabassoon

Horn in F

Trumpet in C

Trombone

Percussion

Piano

Dorothy (Tacet)

Jaffa (Tacet)

Eva

Hans Münch (Tacet)

Dr. Mengele

(blend w/Tpt.)

*p*

(blend w/Tbn.)

*p*

(blend w/Ob.)

(blend w/Hn.)

Vib.

Chimes

*f*

*n*

*ff*

*n*

repeat ad lib.; follow conductor

*ff*

Senza Misura ( ♩ = ~104 )

5''3''5''3''

Violin 1

Violin 2

Viola

Cello

Contrabass

*n*

*mf*

*n*

*mf*

*n*

*mf*

*f*

*mf*





10

Fl.

Ob.

Cl.

A. Sx.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

giv - ing Doc - tor Men - ge-le — that is a-noth-er thing en - ti - re - ly. Can it be \_\_\_ done? \_\_\_

*mf*

(sprechstimme, approximate pitch)

*p*

*mp* *f*

10

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*p*

135" (♩ = 52 )

Fl.

Ob.

Cl.

A. Sx.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

as fast as possible

Is there a word worthy of Men-ge-le?  
haunted, remembering

371

18

Fl.

Ob.

Cl.

A. Sx.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

18

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

jet whistle

5"

3"

blown air, pitchless

blown air, pitchless

Tsss...

Tsss...

as fast as possible

as fast as possible

Wor - thy of what he did?

IV

p

5"

3"

mf

mf

n

f

n

23

Fl.

Ob.

Cl.

A. Sx.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

*pp*

bold, agitated

*mf*

E. 

O - kay, let's get this o - ver with.

*f*

Doc - tor Men - ge - le, I'm on - ly go - ing to say this once, so you bet - ter lis - ten good.

23

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*mf*

*mf*

*p*

Mengele walks into the room,  
facing Eva with an icy glare.

26

Fl. *ff* *n*

Ob. *f* *pinched, strained circular breathe*

B. Cl. *ff* *n* *timbral trill* *pp*

A. Sx. *ff* *n* *3*

Cbn. *mf p* *mp* *6* *fp* *f* *pp*

Hn. *f* *stopped* *p* *5*

Tpt. *ff* *n* *blown air, pitchless* *harmon mute, stem extended* *p* *3* *5* *f* *6* *p*

Tbn. *f*

Perc. *Sus. Cym.* *> scrape* *ff* *p*

Pno. *f* *inside piano scrape, as wide as possible* *ominous, lugubrious* *p* *mf*

E.

26

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f* *ominous, lugubrious* *p* *mf*

374

28

Fl.

Ob.

B. Cl.

A. Sax.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

28

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

31 ♩ = 60 A Little Faster

Fl.

Ob.

B. Cl.

A. Sx.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

Doc - tor Men - ge - le, you took my en - tire fam - i - ly a - way from me,

31 ♩ = 60 A Little Faster

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

white noise, gliss ad lib.  
heavy, slow bow pressure

rebow as needed

white noise, gliss ad lib.  
heavy, slow bow pressure

rebow as needed

white noise, gliss ad lib.  
heavy, slow bow pressure

rebow as needed

white noise, gliss ad lib.  
heavy, slow bow pressure

rebow as needed

35

Fl.

Ob.

B. Cl.

A. Sx.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

Dr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

accel:.....

pp

mf

mp

n

mf

mp

f

mf

mf

p

p

mf

mf

pp

like a sob, choked off

e - ven my\_\_ twin sis - ter

Mir - i - am.  
sprechstimme

You're a mon - ster.

Aren't\_\_\_\_\_ you a pa - thet - ic lit - tle

37

377



39

Fl.

*f*

7 6

*mp* 5 3

*pp*

Ob.

B. Cl.

A. Sx.

Cbn.

Hn.

Tpt.

(harmon mute)

3 5

*p* *f* *p*

Tbn.

Perc.

Pno.

E.

Dr.

thing? \_\_\_\_\_

Aren't \_\_\_\_\_ you a pa-thet-ic lit - tle thing? \_\_\_\_\_

Vln. 1

39

*mf*

*p*

Vln. 2

*mf*

*p*

Vla.

*p*

Vc.

*p*

Cb.

*mf* 378 *pp*

42 ♩ = 72 Confrontationally

Fl.

Ob.

B. Cl.

A. Sx.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

Dr.

*p*

*f* *p*

*f* *p*

*f* *p*

*mf* sempre marcato

I am not lit - tle and I am not pa-thet - ic! I am not lit - tle and I am not pa-thet - ic! I am not lit - tle and

*mf*

Aren't\_\_\_ you a pa-thet - ic lit - tle

42 ♩ = 72 Confrontationally

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f* *p* *f*

*f* *p* *f*

*mf* *f* *mf*

*mf* *f* *mf*

*pp* *mf* *pp* *mf*

[illegible]

51

Fl.

Ob.

B. Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

Dr.

51

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

381

53

Fl.

Ob.

B. Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

Dr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

I sur-vived

you!

You

ran

a -

thet-ic

lit - tle

thing?

You're

just

an -

highest possible (on string)

highest possible (on string)

[illegible]

58

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

Dr.

I am here, a - live! \_\_\_\_\_

I sur vived! \_\_\_\_\_

I am here, a - live! \_\_\_\_\_

\_\_\_\_\_ I'd hard - ly call that liv - ing. \_\_\_\_\_ I'd hard - ly call that <sup>3</sup>

58

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

*p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

*f* *ff* *f*

*f* *ff* *f*

*ff* *f*

64

Fl.

*mf* *ff* *p* *f*

Ob.

*p* *mf* *ff* *p* *f*

Cl.

*p* *mf* *ff* *p* *f*

A. Sx.

*mp* *mf* *ff* *p* *f*

Bsn.

*mp* *mf* *ff* *p* *f*

Hn.

*mf* *fp* *f*

Tpt.

*mf* *fp* *f*

Tbn.

*ff*

Perc.

*p*

Pno.

*ff* *mf*

E.

I'm a - - - live!

Dr.

liv - ing.

64

Vln. 1

*p* *f*

Vln. 2

*p* *f*

Vla.

*ff* *p* *f*

Vc.

*ff* *p* *f*

Cb.

*ff*



♩ = 144 With Force and Fury ( ♩ = ♩ )

67

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

Dr.

You're just an-oth-er vic - tim. ...just an-

67

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

387

80

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

Dr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

addressing Mengele head-on

I for - give you Doc - tor Men - ge le, I for -

vic - tim, an - oth - er vic - tim!

80

Mengele pauses, realizing belatedly what Eva said.

85

Fl.

*f* *ff* *f* *p* *ff* *mp* *f*

Ob.

*f* *ff* *f* *p* *ff* *mp* *f*

Cl.

*f* *ff* *f* *p* *ff* *mp* *f*

A. Sx.

*fp* *f* *mf* *f*

Bsn.

*ff* *p* *mf* *ff* *fp* *f* *f*

Hn.

*fp* *f* *mf* *f*

Tpt.

*fp* *f* *mf* *f*

Tbn.

*f* *p* *mf* *ff* *fp* *f* *f*

Perc.

*f* *ff* *mf* *ff* *f* *p* *ff*

Pno.

*f* *ff* *f* *p* *ff* *mp* *f*

E.

*ff* *mf*

give you, Doc - tor - Men - ge - le. Not for you,

Dr.

85

Vln. 1

*ff* *p* *f* *mf* *f*

Vln. 2

*ff* *p* *f* *mf* *f*

Vla.

*ff* *p* *f* *mf* *f*

Vc.

*ff* *p* *mf* *ff* *fp* *f* *mp* *f*

Cb.

*f* *p* *mf* *ff* *fp* *f* *mp* *f*

90

molto rit. ....

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

not for an - y - one, but for me.

breaking through

90

molto rit. ....

Vln. 1


Vln. 2

Vla.

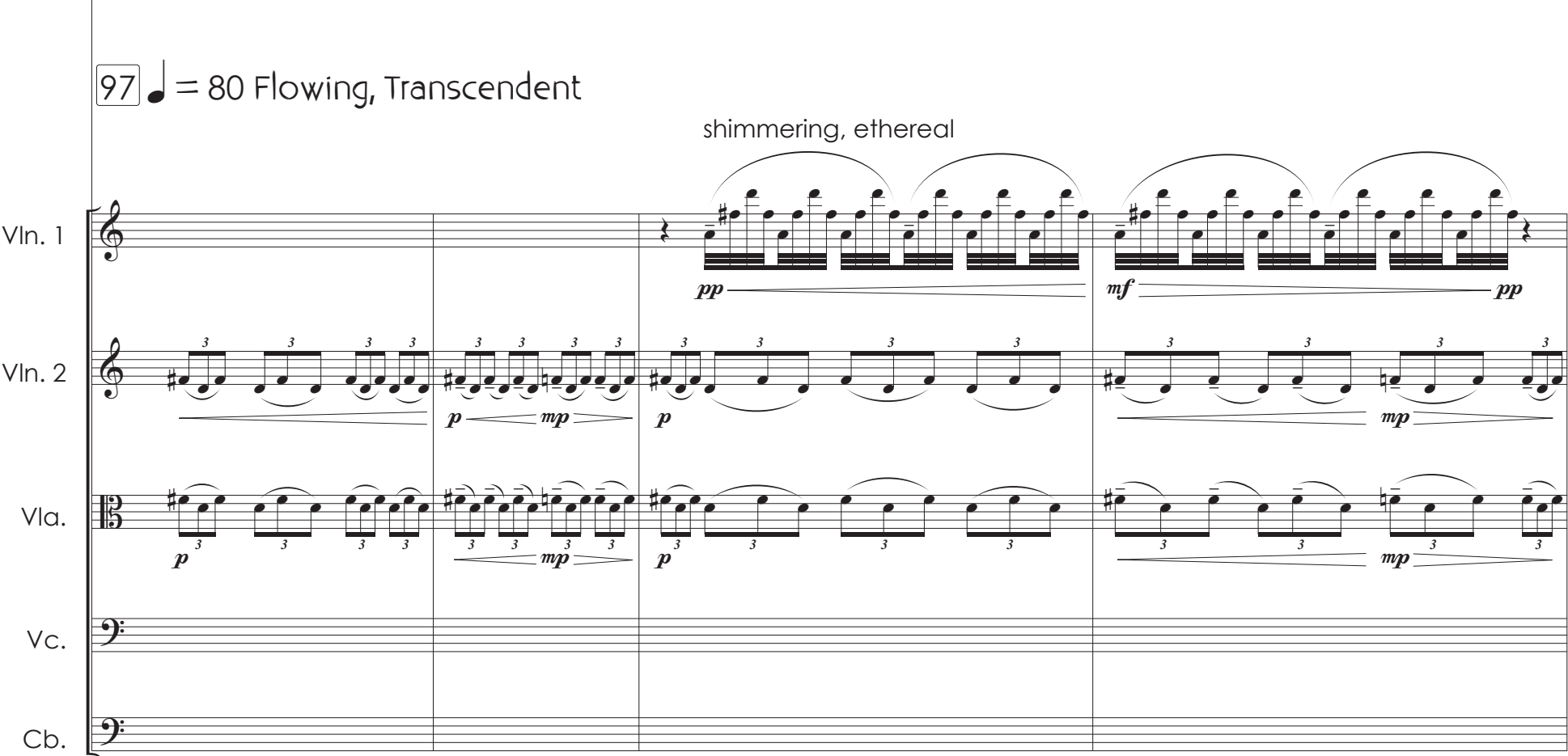
Vc.

Cb.

97



97



101

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

an epiphany, with verve

I have the power to forgive.

101

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

105

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

I \_\_\_\_\_ have \_\_\_\_\_ the pow - er to \_\_\_\_\_ let

105

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



109

poco accel:.....

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

go.

No

one

can

give

109

poco accel:.....

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

394

mf

p

112

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

me this pow er, and no one can take it a -

112

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

117  $\text{♩} = 92$

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

way. \_\_\_\_\_

117  $\text{♩} = 92$

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*molto rit.*

396

397

127

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

I'm free. Fin-al-ly, I'm free.

127

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Attacca Scene

Attacca Scene 4

[This Page Intentionally Left Blank]

4

4 ♩ = 60 Lush, Pastoral

Flute

Oboe

Clarinet in B♭

Alto Saxophone

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion

Piano

Miriam's Spirit

Jaffa (Tacet)

Eva

Hans Münch

Dr. Mengele (Tacet)

*pp*

*molto legato*

*p*

*no vib.*

*mp*

*mf*

*mute*

*mf*

*mute*

*mf*

*mute*

*p*

*mp*

*p*

4

4 ♩ = 60 Lush, Pastoral

Violin 1

Violin 2

Viola

Solo Cello

Cello

Contrabass

*ppp*

*mf*

*ppp*

*mf*

*vib. espressivo* (neighboring string grace notes)

*III*

*p*

*mf*

*freely, chant-like*

*p*

*mf*

*pizz.*

*mf*

*3*

*mf*

*mp*

6

Fl.

freely, chant-like

*p* <sup>3</sup> *mf* *pp* *mf* *p*

Ob.

Cl.

*pp* *p* *mp*

A. Sx.

*pp* *p* *mp*

Bsn.

Hn.

*mp* *pp* *mp* *p*

Tpt.

*mp* *pp* *mp* *p*

Tbn.

*mp* *pp* *mp* *p*

Perc.

Pno.

6

Vln. 1

*p* *ppp* *ppp*

Vln. 2

*p* *ppp* *ppp*

Vla.

pizz.  
*mp*

Solo Vc.

*p* *mf* *p*

Vc.

*mp*

Cb.

*mp*



accel:.....

[illegible]

403

[illegible]

405

28

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

(synchronized timing)

who participated directly or indirectly in the murder of my family and millions of others.

28

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

407

44

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

(approximate timing)

Fifty years after liberation from Auschwitz,

I, Eva Mozes Kor, in my name only,

44

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

stately

*p*

*mp*

*mp*

51

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

give this amnesty because it is time to go on; it is time to heal our souls; (wait for orchestra)

51

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



58

Fl. *f* *p* (percussive release) *pp* *f* *f* *p*

Ob. *pp* (percussive release) *f* *pp* *f*

Cl. *pp* (percussive release) *f* *pp* *f* *p* *mf*

A. Sx. *f* *p* (percussive release) *pp* *f* *f* *p*

Bsn. *pp* *f* *pp* *f*

Hn. remove mute *f* rising, heroic *mp* *f*<sup>3</sup>

Tpt. (percussive release) remove mute *f* *p* *f*

Tbn. remove mute *f* rising, heroic *mp* *f*<sup>3</sup>

Perc.

Pno. *f* *p* *f* *p*

E. (synchronized timing)  
it is time to forgive, but never forget.

58

Vln. 1 *f* *p* *f* *p* *f* *mf* *p*

Vln. 2 *f* *p* *f* *p* *f* *mf* *p*

Vla. *f* *p* *p* *f* *mf* *p*

Vc. *f* *p* *p* *f* *mf* *p*

Cb. *f* *p* *p* *f* *mf* *p*

63

Fl.

*f* *p* *f* *p* *f* *p*

Ob.

*p* *mf* *f* *p* *f* *p*

Cl.

*p* *mf* *f* *p* *f* *p*

A. Sx.

*f* *p* *f* *p* *f* *p*

Bsn.

*p* *mf* *f* *p* *f* *p*

Hn.

*mp* *f* *ff* *mf* *p*

Tpt.

*f* *p* *f* *ff* *mf* *p*

Tbn.

*mp* *f* *ff* *mf* *p*

Perc.

Sus. Cym. *p* *ff* *ppp* sempre ped.

Pno.

E.

63

Vln. 1

*f* *mf* *p* *ff* *mf* *p* *pizz.* *pp* *mf*

Vln. 2

*f* *mf* *p* *ff* *mf* *p* *pizz.* *pp* *mf*

Vla.

*f* *mf* *p* *ff* *mf* *mp* *f* *mf* *p* *pp*

Vc.

*f* *mf* *p* *mp* *f* *mf* *p* *(p)*

Cb.

*f* *mf* *p* *mp* *f* *mf* *p* *(p)*

70

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

(approximate timing)

Look up to the skies,  
here in Auschwitz.

The souls of millions of victims are with us—

and I am saying, with them as witnesses:

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

412

413

4  
4  
80

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

E.

no more bombs, no more hatred, no more killing, no more Auschwitzes.

4  
4  
80

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

molto rit.

3  
4  
4

4  
4

86



Miriam appears in spirit, making eye contact with Eva. Eva, Münch, and Miriam step forward together.

86



415

95

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

M.

E.

H.

95

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

41 /





109

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

M.

E.

H.

109

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Look up, Look up to the skies the flames

to the skies. the flames are

skies. Look up to the skes

ethereal

pp ff

8va

pp

pp

pp

pp

pp

114

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

M.

E.

H.

8

are quenched, the smoke has cleared.

quenched, the smoke has cleared.

the flames are quenched, the smoke has cleared.

114

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

120

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Chimes

Pno.

M.

We can breathe for now.

E.

We can breathe for now.

H.

We can breathe for now.

120

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

420

127

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

M.

E.

H.

8

Ausch - witz is dead, \_\_\_\_\_

Ausch - witz is dead, \_\_\_\_\_

Ausch - witz is dead, \_\_\_\_\_

Ausch - witz is dead, \_\_\_\_\_

Ausch - witz is dead, \_\_\_\_\_

127

(8<sup>va</sup>)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

128

133

Fl. *mp* *f* *ff* *pp* *ff*

Ob. *pp* *ff*

Cl. *p* *f* *ff* *pp* *ff*

A. Sx. *pp* *ff*

Bsn. *mf* *f* *ff* *pp* *ff*

Hn. *pp* *ff*

Tpt. *pp* *ff*

Tbn. *pp* *ff*

Perc. *pp* *ff* *pp* *ff* Tri. Sus. Cym.

Pno. *f*

M. *mp* *f* *ff* *f* *ff*  
Ausch - witz is dead, but nev - er gone.

F. *mp* *p* *f* *ff* *f* *ff*  
dead, Ausch - witz is dead, but nev - er gone.

H. *mf* *f* *ff* *f* *ff* *f*  
Ausch - witz is dead, but nev - er gone. We

133

Vln. 1 *fp* *ff* *pp* *ff*

Vln. 2 *fp* *ff* *pp* *ff*

Vla. *fp* *ff* *pp* *ff*

Vc. *fp* *ff* *pp* *ff*

Cb. *fp* *ff* *pp* *ff*

139

4

Fl.

$mf$

$p$

$mf$

$ff$

$mf$

$ff$

Ob.

$mf$

$mf$

$ff$

Cl.

$mf$

$mf$

$ff$

A. Sx.

$mf$

$mf$

$ff$

Bsn.

$mf$

$p$

$ff$

Hn.

$mf$

$p$

$ff$

Tpt.

$mf$

$p$

$ff$

Tbn.

$mf$

$p$

$ff$

Perc.

$p$

$f$

Pno.

$mp$

$p$

$mf$

$p$

$f$

$ff$

M.

$f$

$mf$

$mp$

$f$

$ff$

no dim.

E.

$mp$

$p$

$f$

$ff$

no dim.

H.

$mf$

$mf$

$p$

$mp$

$f$

$ff$

no dim.

Vln. 1

139

$p$

$mf$

$f$

$ff$

Vln. 2

$p$

$mf$

$f$

$ff$

Vla.

$p$

$mf$

$f$

$ff$

Vc.

$p$

$mf$

$f$

$ff$

Cb.

$p$

$mf$

$f$

$ff$

423

molto accel:

gliss.

no dim.

no dim.

no dim.

146 ( ♩ = 144 ) Celebratory, Jubilant

Fl. *fff* *f* light, sprightly

Ob. *fff* *f* light, sprightly

Cl. *fff*

A. Sx. *fff* *f* light, sprightly

Bsn. *fff* *f*

Hn. *ff* broadly, molto legato

Tpt. *ff* broadly, molto legato

Tbn. *ff* broadly, molto legato

Perc. *fff*

Pno. *fff* *f* light, sprightly

M.

E.

H.

146 ( ♩ = 144 ) Celebratory, Jubilant

Vln. 1 *fff* *f*

Vln. 2 *fff* *f*

Vla. *fff* *f*

Vc. *fff* *f*

Cb. *fff* *f*



425



162

Fl.

Ob.

B. Cl.

A. Sx.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

162

light, sprightly

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score for measures 162-167 is presented in a standard orchestral layout. The woodwind section (Flute, Oboe, Bass Clarinet, Alto Saxophone, Contrabass) and brass section (Horn, Trumpet, Trombone) are in the upper staves. The percussion section is below them. The piano (Pno.) is in the middle. The string section (Violins 1 & 2, Viola, Violoncello, Contrabass) is in the lower staves. The score includes various musical notations such as notes, rests, and dynamic markings (p, mp, mf, f, ff). The tempo/mood is indicated as 'light, sprightly' at measure 162. The key signature has one flat (B-flat major or D minor). The time signature is 4/4.

427

176

This musical score is for a piece titled "The Rose Tree". It is arranged for a woodwind and brass ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Alto Saxophone (A. Sx.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The score is written in 2/4 time and features a key signature of one sharp (F#). The woodwinds play a melodic line with various ornaments and dynamics, while the brass provides harmonic support and a "brassy" texture. The score is divided into two systems, with the first system covering measures 1 through 6 and the second system covering measures 7 through 12. The tempo is marked "Allegretto".

Chimes

The musical score for Percussion and Piano is as follows:

**Perc.** (Percussion): The staff shows a sequence of notes starting with a quarter rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note C5, and a half note D5. The first measure is marked with a forte (*f*) dynamic.

**Pno.** (Piano): The piano part consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, including slurs and accents. The left hand plays a bass line with eighth and sixteenth notes, including slurs and accents. The first measure is marked with a mezzo-piano (*mp*) dynamic, and the second measure is marked with a forte (*f*) dynamic.

174

176

Violins 1 and 2: *mp* (mezzo-piano) for measures 1-4, *f* (forte) for measures 5-6. The Violins play a melodic line with eighth and sixteenth notes, often with accents.

Viola: *mp* (mezzo-piano) for measures 1-4, *f* (forte) for measures 5-6. The Viola plays a rhythmic accompaniment of eighth and sixteenth notes.

Violoncello and Contrabasso: *mp* (mezzo-piano) for measures 1-4, *f* (forte) for measures 5-6. Both instruments play a rhythmic accompaniment of eighth and sixteenth notes.

180

Fl.

Ob.

B. Cl.

A. Sx.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Snare Drum

*ff* *mf* *ff* *f* *p* *f*

*ff* *mf* *ff* *f* *ff* *f*

*ff* *mf* *ff*

186

Fl.

Ob.

B. Cl.

A. Sx.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

186

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The image displays a page of a musical score, measures 186 through 190. The score is arranged in two systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Contrabass (Cbn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), and Piano (Pno.). The second system includes staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is written in a key with one sharp (F#) and a 4/4 time signature. Dynamics such as *ff* (fortissimo) and *f* (forte) are indicated. The percussion part features a rhythmic pattern of eighth notes. The piano part has a complex, fast-moving melody. The string parts provide harmonic support with various rhythmic figures.

192

Fl.

Ob.

B. Cl.

A. Sx.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

192

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

196

Fl.

Ob.

B. Cl.

A. Sx.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*f*

Hi-hat

Toms

432



202

Fl.

Ob.

B. Cl.

A. Sx.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

202

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



208

Fl.

Ob.

B. Cl.

A. Sx.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ff* *f* *ff* *ff* *ff* *ff*

*mf* *ff* *f* *ff* *mp* *p* *mf* *f*

208

214

Fl.

Ob.

B. Cl.

A. Sx.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

214

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

435

2( ♩ = ♩ ) 4  
4 4

Fl. *fff*

Ob. *fff*

B. Cl. *fff*

A. Sx. *fff*

Cbn. *fff*

Hn. *fff*

Tpt. *fff*

Tbn. *fff*

Perc. *fff* *p* *fff* (8va both hands)

Chimes

Pno. *fff* *p* *fff* *sempre Ped.*

M. *ff*  
To - geth - er we will keep the dark - ness at bay.

E. *ff*  
To - geth - er we will keep the dark - ness at bay.

H. *ff*  
To - geth - er we will keep the dark - ness at bay.

2( ♩ = ♩ ) 4  
4 4

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

437

## Act II, Scene 4

271

228

Fl.

Ob.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

M.

E.

H.

8

rit:

228

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

438

rit:

Fl.

*mf*

*p*

*fff*

Ob.

*f*

*ff*

*p*

*fff*

Cl.

*mf*

*p*

*fff*

A. Sx.

*mf*

*p*

*fff*

Bsn.

*f*

*ff*

*fp*

*fff*

Hn.

*f*

*ff*

*fp*

*fff*

Tpt.

*f*

*ff*

*fp*

*fff*

Tbn.

*f*

*ff*

*fp*

*fff*

Perc.

*p*

*ff*

*choke!*

*Ped.<sup>3</sup>*

*fff*

let ring till sound decays

Pno.

*fff*

let ring till sound decays

M.

*lit*

*p*

*fff*

E.

*lit*

*p*

*fff*

H.

*lit*

*p*

*fff*

Vln. 1

*ff*

*p*

*fff*

Vln. 2

*ff*

*p*

*fff*

Vla.

*ff*

*p*

*fff*

Vc.

*f*

*ff*

*p*

*fff*

Cb.

*f*

*ff*

*p*

*fff*

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